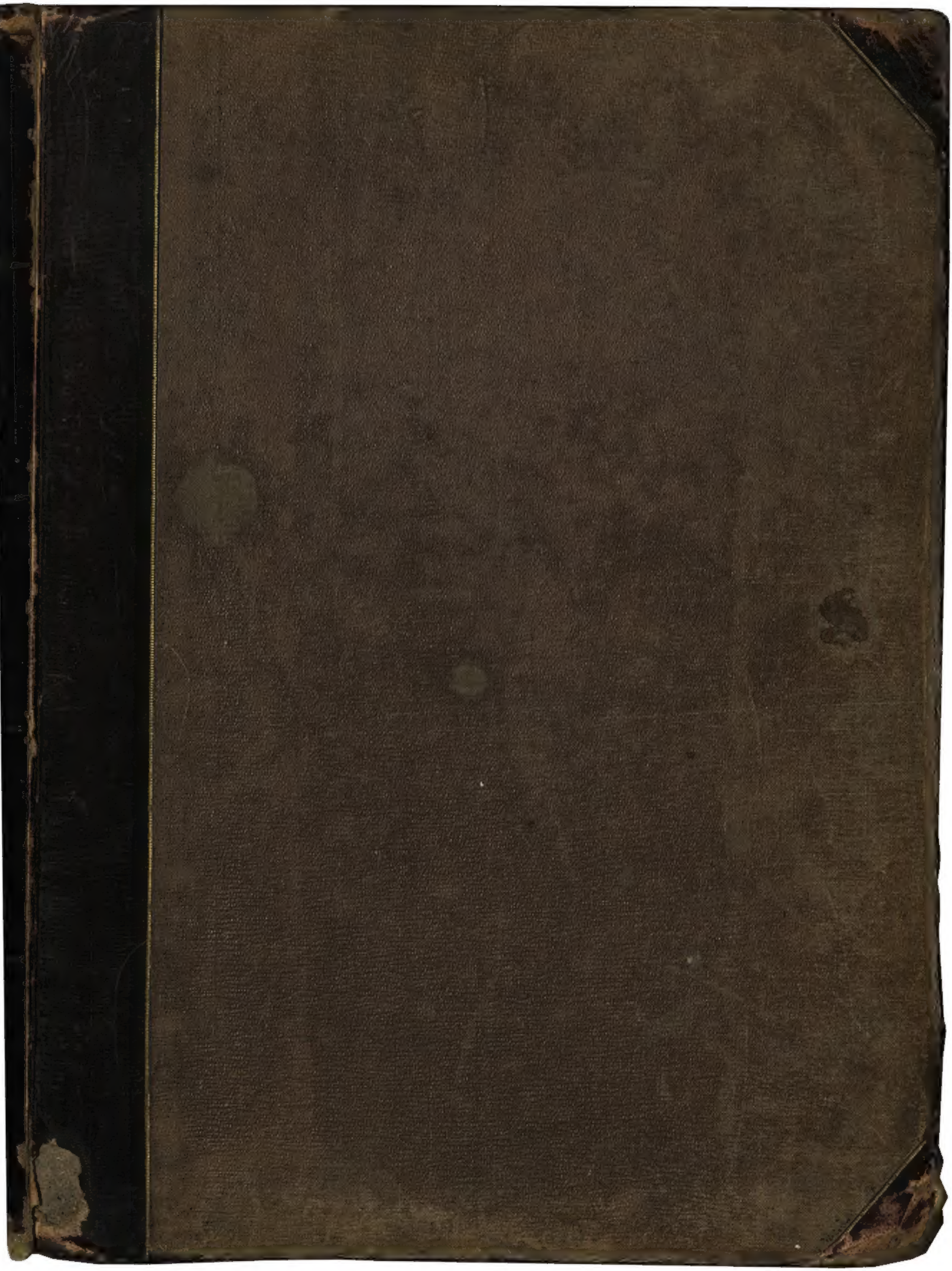

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1837

THE CELEBRATED

ALPINE MARCH,

Arranged in a familiar Style

for the

Piano Forte,

BY

LOUIS LEO.

Pr. 3/-

Sydney, F. ELLARD, George Street.

Price 5s.

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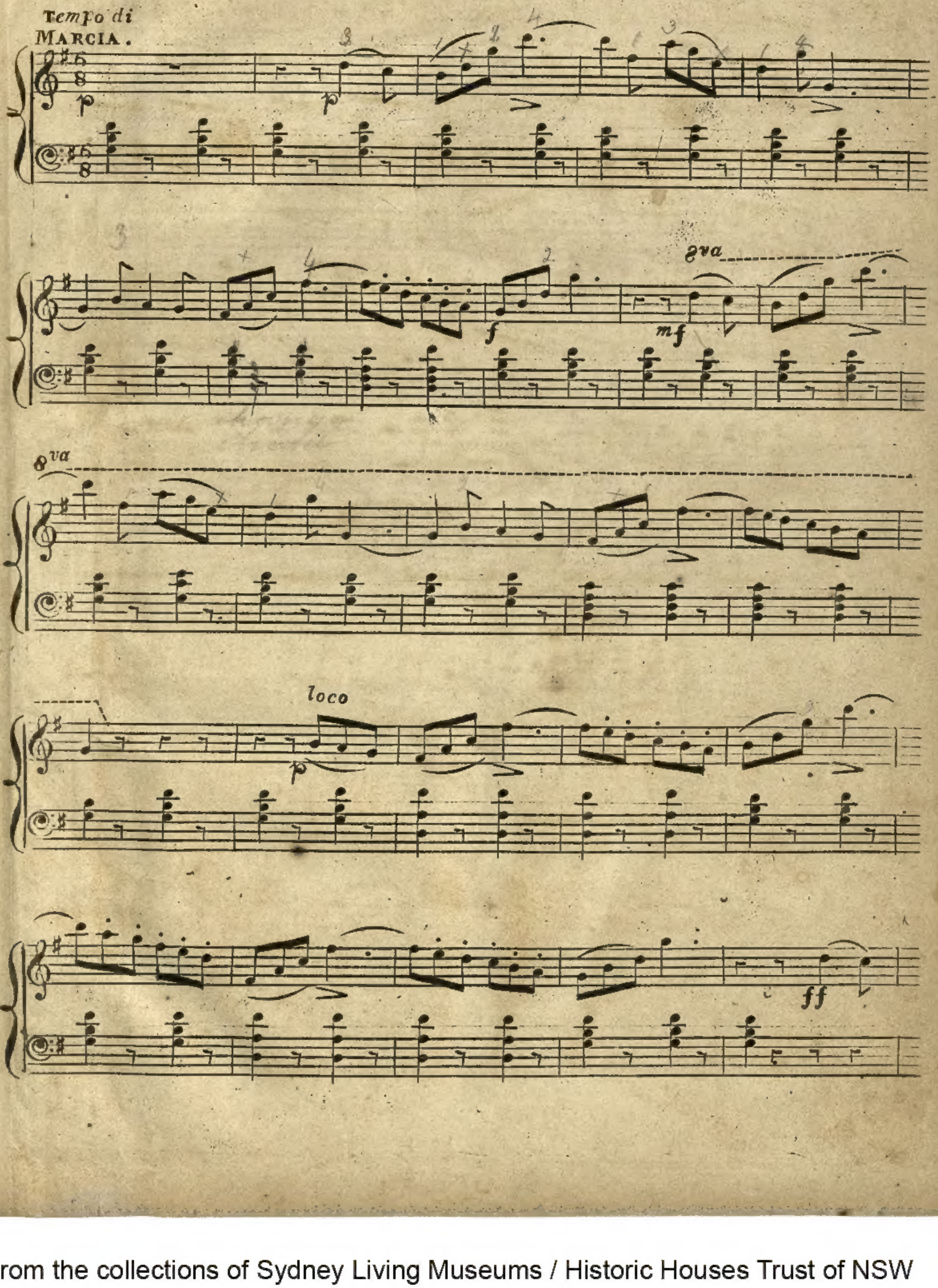
THE ALPINE MARCH.

Tempo di
MARCIA.



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

f f

mf

sf pp p

mf p

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

sf p

f

p Dim

Dolce

ff

f ff p

The Alpine March.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

mf

p

p

p

8va

f

p

The Alpine March .

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

8va

CODA.

pp

mf cres

p

p

cres - - - - cen - - - - do

8va

loco

f

ff

The Alpine March.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

1837

THE CALEDONIAN WREATH,

A Selection of

FAVORITE SCOTCH MELODIES

Arranged for the

Piano Forte,

AND DEDICATED TO THE

Duchess of Buccleuch &c.

BY

FRANÇOIS BERNARD.

SYDNEY.

Published at F. Ellard's Music Saloon.

GEORGE St.

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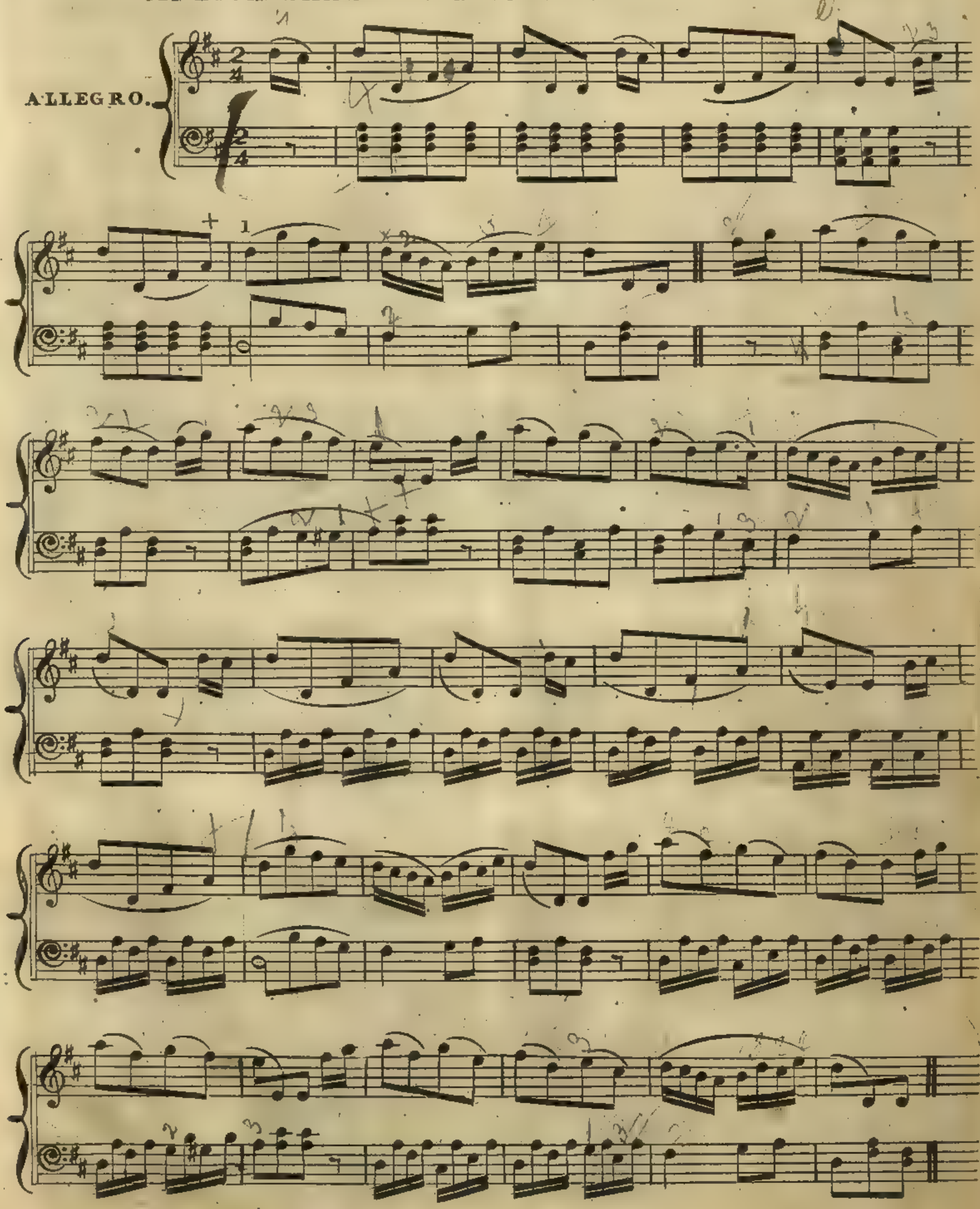
MY LOVE SHES BUT A LASSIE YET.

ALLEGRO.



Caledonian Wreath. No 3.

ELLARD.
SYDNEY.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

YE BANKS AND BRAES.

ANDANTE. *espress.* *p e legato.*

p *mf* *p*

f *p* *f* *Cres.* *dim.* *mf*

Rallentando. *tempo.*

VAR:

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

rall

SAW YE JOHNNIE COMING.

f

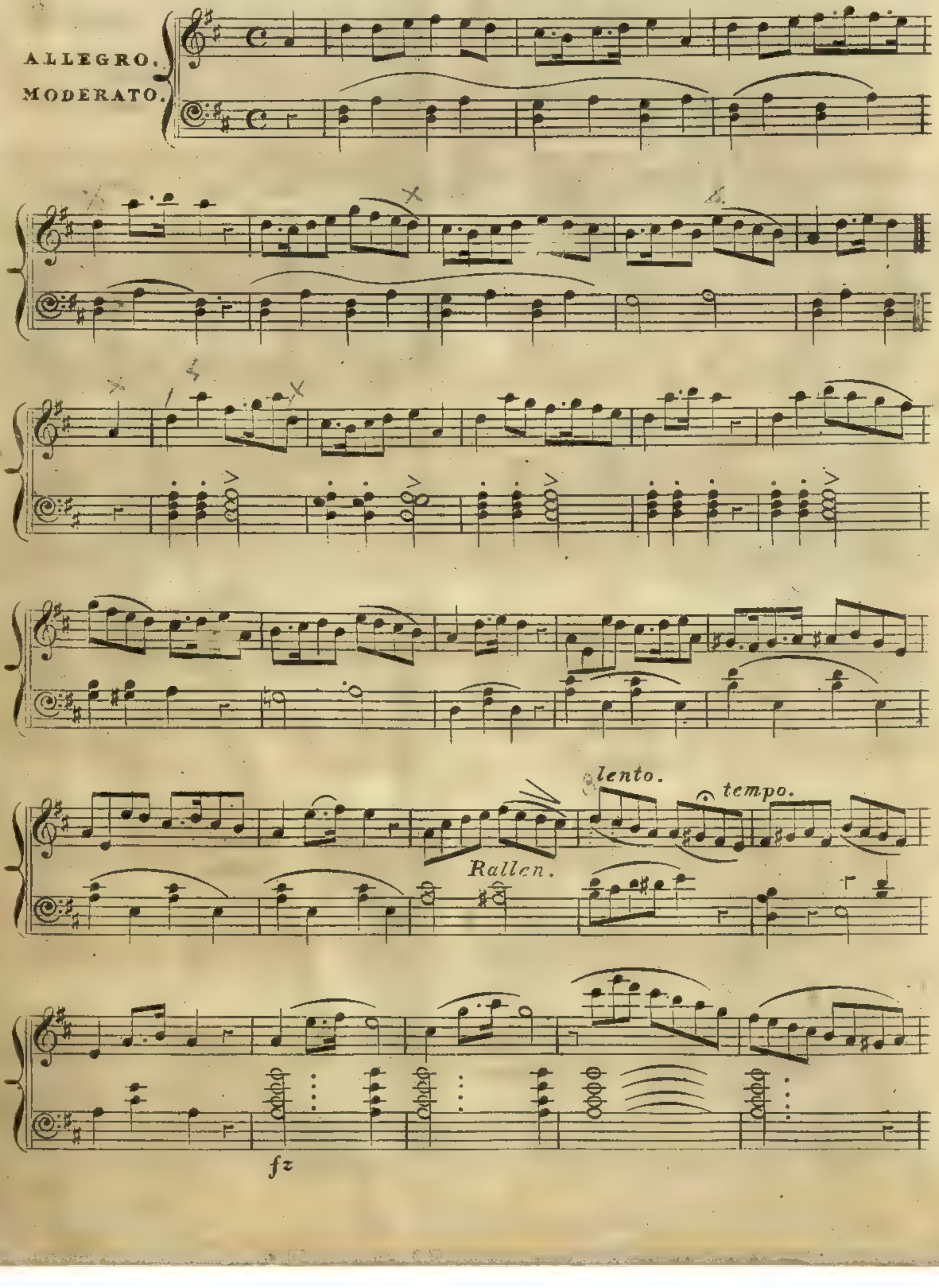
P lento

tempo.

P

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

CORN RIGGS.



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Staccato.

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From the collections of Sydney Living Museums / Historic Houses Trust of NSW

PRELUDE.

Andante

p cres rad lib.

f

Arpeggio ad lib

Erin's Dream!

A.L.B.

p cres *f*

p

8va alta

Var: 1.

Ped Ped

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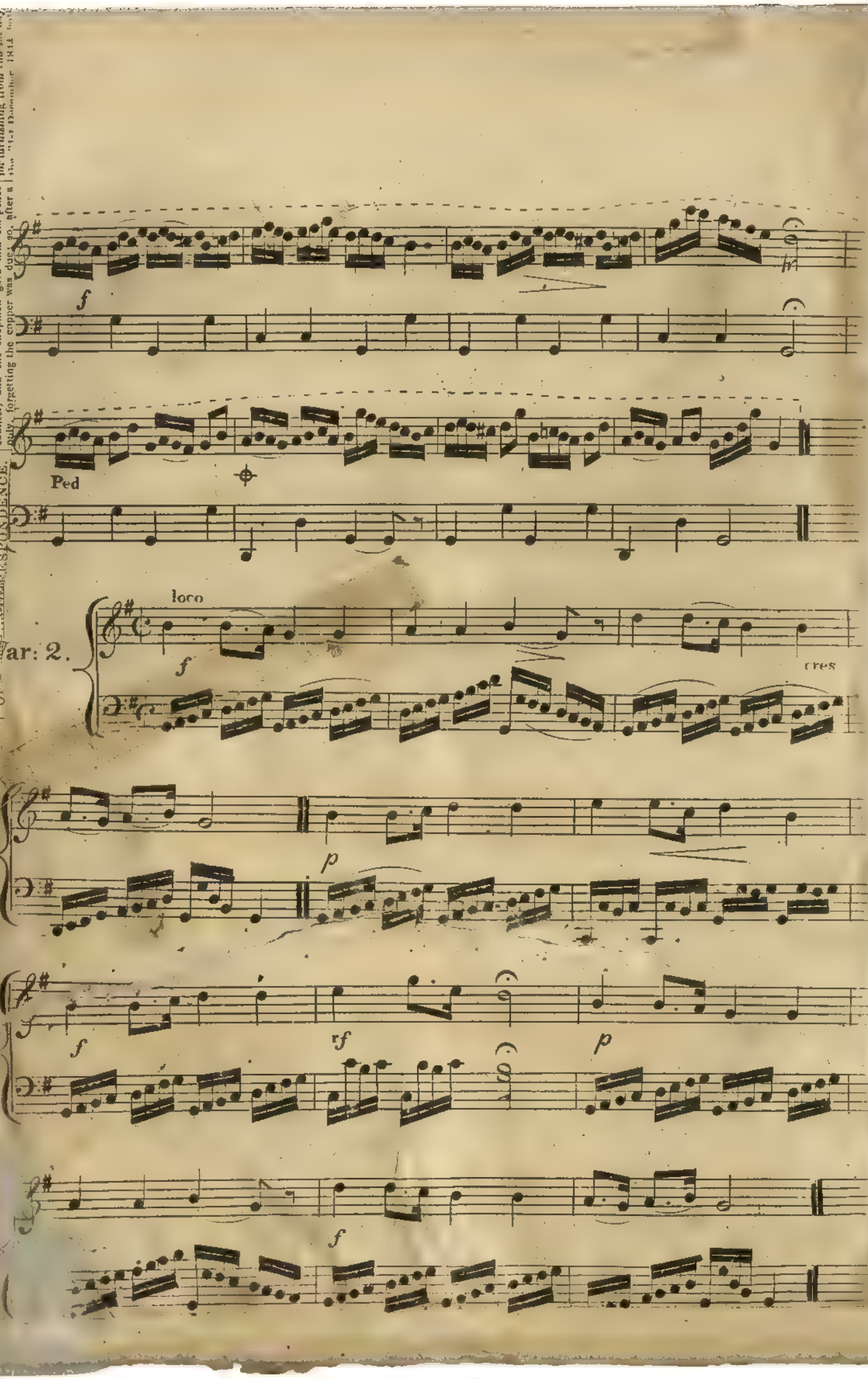

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Var: 3.

Legato sempre

pp

cres

cres

p

Var: 4.

f

p

cres

f

To the Editor of The Australian Daily Journal.

Sir,—Some observations in the SYDNEY MORN... ING HERALD of this morning... lished in ... of Tai...

An American Yankee ed... his subscribers to pay up, as he wish'd similar *joke* upon his creditors.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Minore

ar:5.

cres

p

cres

Minore

ar:6.

Moderato

cres

ad lib

Majore

f

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Arpeggo Brillante

Var: 8.

f

Finale

f *p*

p *p* *f*

Rousseau

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

LES TROUBADOURS

Quadrilles DE Contredanses

pour le

PIANO FORTE,

Contenant

NIGHT AT SEA ! — OUR SONG SHALL BE OF OTHER DAYS.

THE TROUBADOUR RUDEL. — RAPID RIVER ! &c.&c.

Composées par

HENRI HERZ.

Ent. Sta. Hall.

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LONDON

D'ALMAINE & Cº SOHO SQUARE.

Pr. 4/6

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Rondos, Fantasias, Airs WITH Variations AND Arrangements of Melodies in a facile Style FOR THE Piano Forte, BY Henri Herz.

ALPINE MARCH.	LA CI DAREM.	ORIGINAL WALTZ.	SPANISH AIR.
AIR BY AUBER.	LA BERGERE DU VALAIS.	OH, FOR THAT VOICE.	SWISS AIR.
AIR FROM ALINE.	LAND OF SONG.	OH, FOR THE DANCE.	SIGH NOT !
AIR BY WEBER.	LA CHALET.	RONDO ESPAGNOL.	THE LAST ROSE OF SUMMER.
BLUE BELLS OF SCOTLAND.	SONG OF THE GONDOLIER.	RUSSIAN AIR.	THERE IS NO HOME.
BEETHOVEN'S WALTZ.	MARCH IN MASANIELLO.	RONDO MONTAGNARD.	TURKISH RONDO.
CAVATINA FROM CROCIATO.	NOW THE NIGHT.	RAPID RIVER !	THOSE EVENING BELLS.
CAVATINA FROM STRANIERA.	NATIONAL MAZOURKA.	RONDO BY PAGAINI.	THE TROUBADOUR RUDEL.
CHORUS FROM ARMIDA.	NIGHT AT SEA.	STAFFORD WALTZ.	VIVI TU.
FRA TANTE.	NEAPOLITAN AIR.	SHE IS THINE.	VENETIAN AIR.
IN CHILDHOOD'S HAPPY HOUR	O LOGIE ■ BUCHAN.	SICILIAN AIR.	WELCOME ME HOME.

LES ETRANGERES QUADRILLE... 4/ — LES ECHOS DU SALON — Nos 1.2.3.4. *

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Maria Lee

No. 1.

f

ff

CODA.

f

p

Last time go to

LA PANTALON.

Les Troubadours Quadrilles. Herz.

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No. 2.

L' ETE.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

No. 3.

legere.

pp

p

f

8va

loco.

8va

loco.

p

p

LA POULE.

Les Troubadours Quadrilles. Herz.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

No. 4.

LA TRENISE.

Les Troubadours Quadrilles. Herz.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

No. 5.

GRAND RONDO et L'ETE.

Les Troubadours Quadrilles. Herz.

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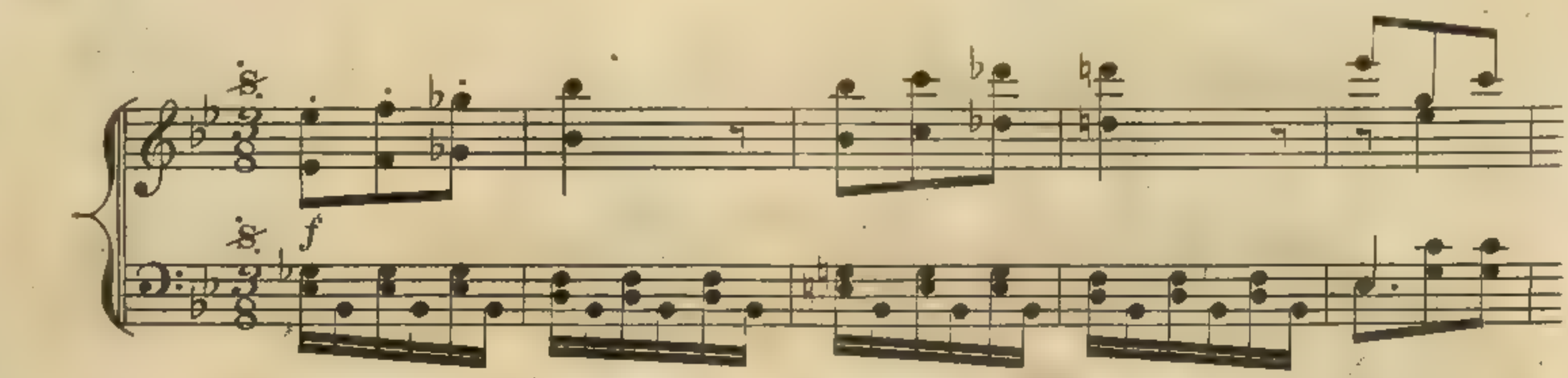

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

D.C

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

CALLER HERRING.

A Favorite

SCOTCH AIR,

Arranged with Variations.

for the

PIANO FORTE

or

H A R P.

BY

PHILIP KNAPTON.

Price 3/.

Sydney, **F. ELLARD**, George Street.

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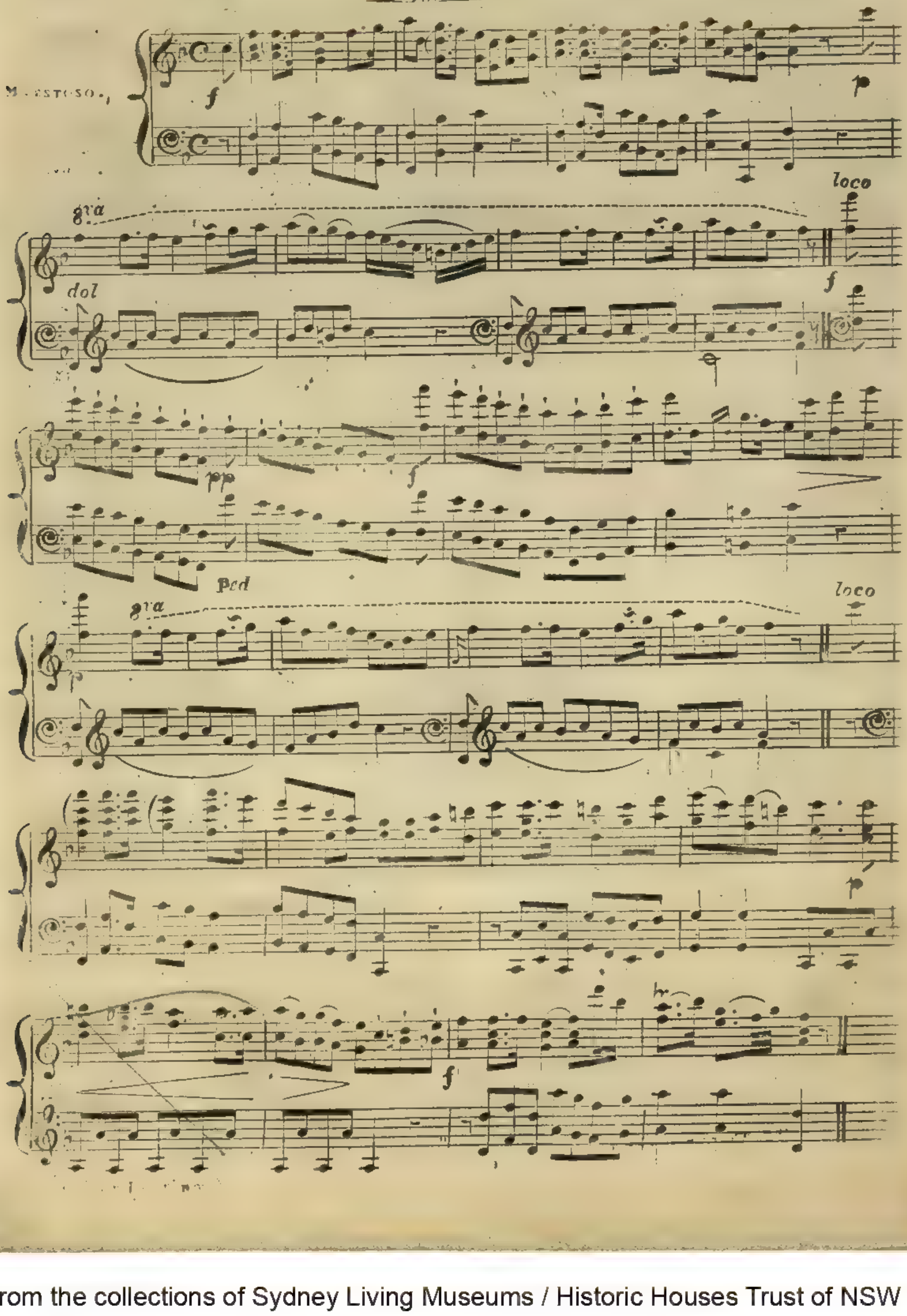
AIR.



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VAR. I.

p

mf

ppp Ped.

f

8va

loco

p

mf

p

loco

f

p

(Caller Herring.)

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

VAR:2.

3 3 3 3

mf pp f

8va loco

dol.

8va loco

cres. f

Herring.)

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

VAR. 3.

ff *Fieramente*

mf

pp

8va

3 3 3

Caller Herring.)

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

ff Marcato

f

ff

(Caller Herring.)

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Allegretto Scherz?

VAR: 4.

CODA.

8va

p

3

f

p

1st

2d

8va

(allegro vigoroso.)

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

loco

mf

p

8va

loco

f

(Caller Herring.)

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From the collections of Sydney Living Museums / Historic Houses Trust of NSW

BLUE BONNETS OVER THE BORDER. 1

Spiritoso

Cres

f

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

LOCHABER NO MORE

Larghetto

p

Cres

p

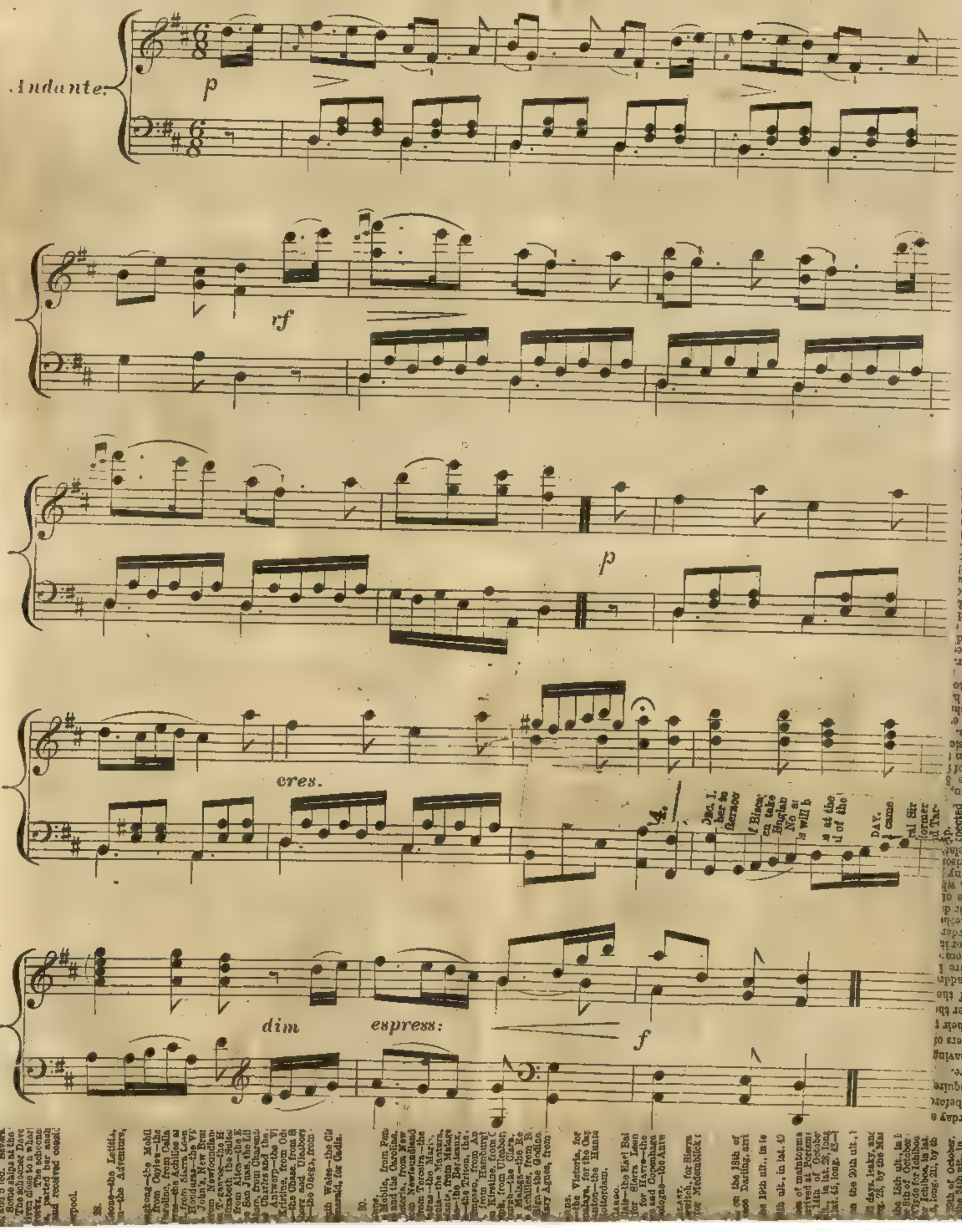
Cres

p

hr.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

KIN'LOCH OF KIN'LOCH.



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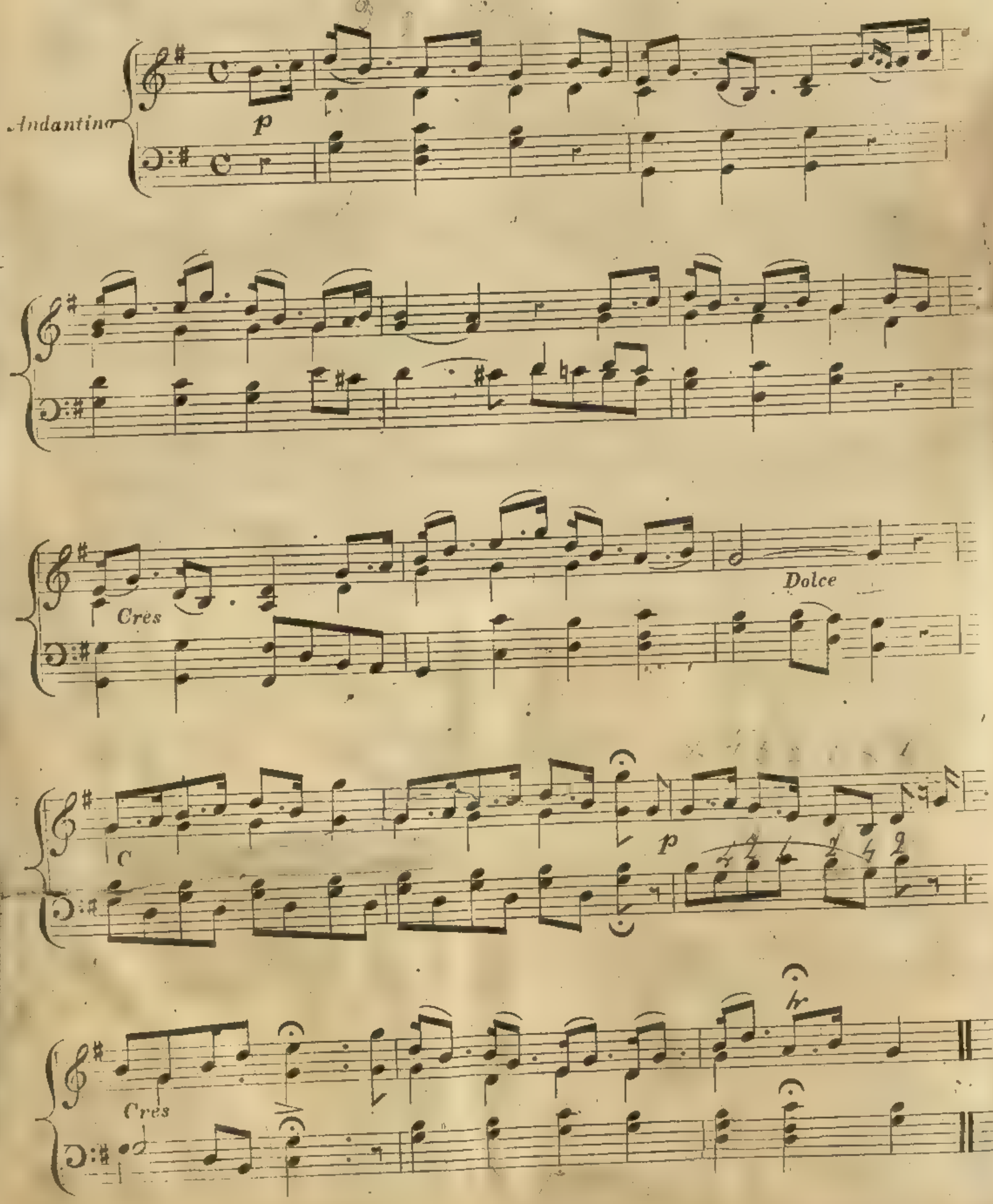
'TWAS WITHIN A MILE OF EDINBORO' TOWN



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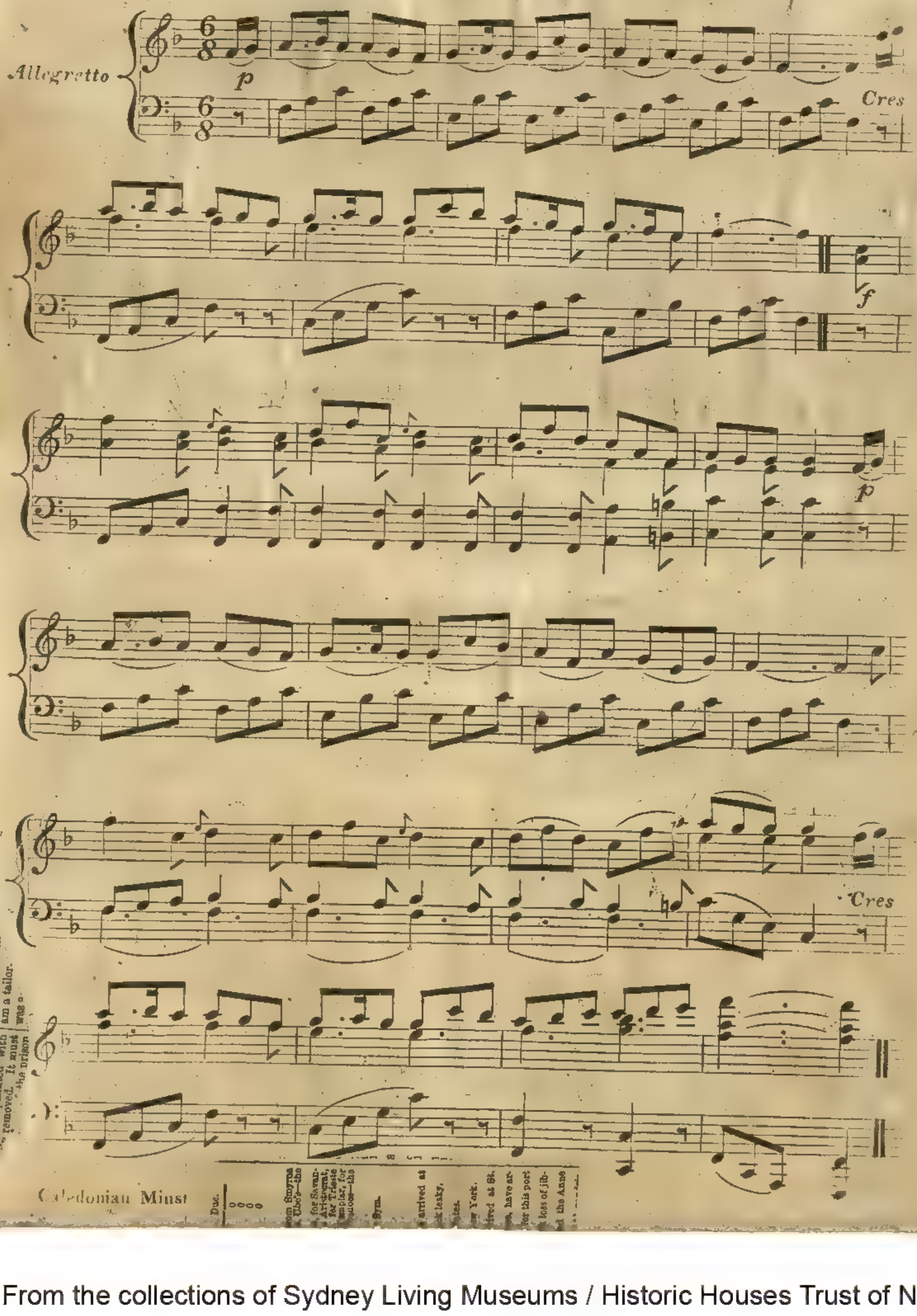
JUMPING JOHNNY.



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POLICE.

—William Burgess, the clerk of the Bank in conjunction with Elder, plundered the by means of a false transfer of 8,000*l.* upon the books in the name of Mr. Oxen- ceeded in reaching America, was on Satur- to the LORD MAYOR in the custody of John ker.

YOR having appointed 11 o'clock for the given special directions to the officers as to strangers, the justice-room was not crowded ; but we were given to understand that sons in vain applied to be allowed to enter. course, sustained no impediment.

, Mr. Marshall, of the Bank of England, and mmercial importance, were present during e, which, as it was known the prisoner was manded, and as he cannot be tried until next rely extended to the formal examination of sses.

alking into the justice-room, hung down his anxious to avoid the gaze of the crowd. He about 30 years of age, and has what is ge- red hair. He is tall and thin, but he, ne- ms to be an able-bodied man.

Freshfield and Mr. Weir, of the firm of Fresh- solicitors to the Bank of England, attended ution. No professional man attended for the will, it is stated, plead guilty upon being ar- Central Criminal Court.

ld stated, that he attended upon the part of England to prosecute the prisoner, William had been a clerk in that establishment, and an apprehended by John Forrester at Boston, nt granted by Sir William Magnay, the late charging him with having uttered two false trans- sum conjointly of 8,000*l.* in the Consolidated ent. Annuities. As the prisoner had but very d in this country, after a fatiguing voyage, it wish to be remanded for a few days. If, how- s desirous that the case should be proceeded with, of the particulars could at once be entered into ded that day, so far as the investigation previously ld extend.

rrester, to whom the prisoner addressed himself e, said the prisoner wished to be remanded.

D MAYOR.—Then it will be only necessary to take idence as will account for the postponement of

shfield then called

liam Oxenford, who stated that he resided in , Bedford-square, and was an official agent in the of the Custom-house. He was the owner of the Consolidated Three per Cent. Annuities in the England. He never gave authority to any one to that stock or any part of it.

e Bank books of transfer were exhibited, and the ated that the writing was not his, nor like his sig-

mas Ingall, of Park-road, Brixton, stated that he k in the Bank of England. He was present when ture of the supposed Mr. Oxenford was written in fer book, and attested the signature. The person id in that name was identified as Mr. Oxenford by ner.

LORD MAYOR.—Till what day does the prisoner wish manded ?

risoner replied in an almost inaudible voice that it matter of indifference to him. The Lord Mayor ppoint any time that appeared most convenient.

risoner was then remanded till Wednesday next.

ss had a very jaded appearance, and continued to ar the bar as if exhausted. He has, as may reason- be expected, undergone a vast deal of fatigue xiety since he and his accomplice escaped with the ty, and he observed to John Forrester, upon being ap- ded, that he had always the apparition of that officer or other Daniel before his eyes. He expressed much sur- as well as regret, at the violent termination of his con- ate's earthly career, and said, "Poor fellow ! he was a o destroy himself at any rate." Upon first observing Forrester on the little island, where he had taken up sidence in the wooden hut of a poor Irishman, he said, , John, how do you do ? The officer replied, "I am , Sir, to see you in this condition." "Never mind, old w, it can't be helped now," rejoined the prisoner, and panied the officer with readiness. He had been so

Wednesday, Nov. 27.

Middlesex Common Juries.

Meaden v. Trent—D. d'Oliveira v. Haswell—May v. Fisher, un- defended.

The last defended cause is No. 29 on the list.

COURT OF EXCHEQUER, WESTMINSTER.—Sit at 10.

REVENUE CAUSES.—Excise Causes.

Special Juries.

Attorney-General v. Bryant—Same v. Wescote—Same v. Nevill.

Stamps.

Attorney-General v. Marquis of Hertford.

Middlesex Common Juries.

Bromilow v. Butler—Mashman v. Goring—Parnell v. Williams—Butcher v. Buswell.

The last cause is No. 64 on the list.

BANKRUPTCY COURT, BASINGHALL-STREET.

(Before Sir C. F. WILLIAMS.)

J. Malpas, Houndsditch—interim order at 11.
J. Durham, sen., Portsea—interim order at half-past 11.
T. A. Sidders, Brighton—interim order at 12.
T. Clapperton, Fetter-lane—interim order at half-past 12.
J. Sadd, Borough—interim order at 1.
W. G. Alexander, Aylesford, Kent—interim order at half-past 1.
E. Buckley, Newman-street—interim order at 2.
J. Prichett, Kent-street—interim order at half-past 2.
G. Knight, Wandsworth—interim order at 1.
G. Blackwell, Brixton-hill—interim order at 1.

(Before Mr. Commissioner HOLROYD.

J. Sidman, Queen-street, colour-merchant—choice of assignees at 11.
J. Boulton, Cromer, innkeeper—choice of assignees at 12.
C. Sons, Long-alley, grocer—choice of assignees at 1.
C. Cash, Whitechapel-road, ironmonger—choice of assignees at half-past 1.
W. Jackson, Charlotte-street, paperhanger—choice of assignees at 2.

(Before Mr. Commissioner GOULBURN.)

Johnson, Johnson, and Mann, Romford, bankers—audit at 1.

INSOLVENT DEBTORS' COURT, PORTUGAL-STREET.—Sit at 10.

Adjourned Hearing.

Samuel Evans, Daniel Smith.

Original Unopposed.

Josias Durham. Original Opposed.

William Brady, Alexander Mackenzie, William Smith.

[Advertisement.]

CORNWALL CENTRAL RAILWAY.

TO THE EDITOR OF THE TIMES.

Sir,—I had not supposed it possible that any statement contained in my letter inserted in *The Times* of the 9th inst. could have been so perverted as to draw from it an inference that I supposed it probable that a central line of railway would pay 4*l.* per cent.

Such having been the case, however, I must recall attention to that letter, in which, after giving various deductions, amounting to upwards of 100*l.* per week, I state, "many other deductions might be made if your space would admit, but the above will show how little reliance can be placed on the statement that on the proposed central line the traffic is much underrated," and I will now proceed to notice some of these deductions. 1st. The traffic between Crediton and Exeter, which will be taken by the Crediton and Barnstaple line. 2d. The contingent traffic anticipated on various portions of the line from conveyance to Plymouth, passing over the line between Launceston and Lifford, and 3d, the revenue derived from passengers and goods conveyed by market-carts to one of the 10 towns on the line (St. Austell and a large proportion of this description of traffic to another Crediton). The revenue arising from these sources was estimated at upwards of 10,000*l.* per annum.

I may repeat my remark, that many of those into whose hands this letter will fall can judge better than myself what proportion of the revenue will be absorbed in the working expenses of a line 100 miles in length, over which the Government service will require the transit of four trains daily for the conveyance of the mails, and for the accommodation of the public, some at intermediate hours.

The deductions I have now made in addition to those in my former letter from the gross amount of traffic which existed in 1841, and the probable cost of working, will reduce the expected returns from a central line considerably below 4 per cent., which it has suited the present purpose of the advocates of a central line to assume I admitted as probable.

I am, Sir, your obedient servant,
W. M. TWEEDY.
Chairman of the Traffic Committee of 1840 and 1841.

Truro, Nov. 27, 1844.

SINGULAR OCCURRENCE.—The Lanarkshire and Renfrewshire foxhounds, under the charge of Mr. Cunningham of Craigends, have been kennelled at Hamilton for upwards of a month, and have hunted the neighbourhood almost every alternate day, and had good sport, only meeting with one blank day. About a fortnight ago one of the leading dogs, named Libertine, disappeared when hunting at Jerviston, and, notwithstanding every search, was not discovered until 11 days afterwards, when the pack were in the same locality, and some of the dogs stopped suddenly at the mouth of a coal waste, and would not leave it. The huntsman, in looking down the pit, discovered a dog which he supposed to be Libertine; and having got ropes coal sent down a man, the missing dog was brought up so little the worse for having dropped down 20 fathoms, or 120 feet, and been starved for 11 days, that he was able, after getting some warm milk, to walk to the kennel, and he is again in good hunting trim.

The Indian Queen, for Demerara, on the 20th inst., off the Bay of [illegible] 82 W.

The Mobile, from Penang for London, on the 14th ult., in lat. 2 N., long. 22 W., by the Livingston.

The Agnes, hence for Bahia, on the 15th ult., in lat. 1 N., long. 30 W.

The Mary Queen of Scots, hence for Pernambuco, on the 13th ult., in lat. 2 N., long. 24 W.

The Ricardo, of this port, on the 12th inst., off the coast of Spain, steering for Gibraltar, to repair damages to masts and rigging.

The Christina, from Valparaiso for London, on the 24th inst., off the Bristol Channel.

The Zealous, for St. Michael's, off Waterford.

The John Graham, from Ceylon for London, on the 8th of September, in lat. 35 S., long. 35, out 57 days.

The Rancocelas, from Manilla for Cork, on the 25th of September, in Lat. 26 S., long. 7 E., out 126 days.

The True Briton, from London for the Cape and Madras, on the 20th ult., in lat. 6 N., long. 24 W., out 25 days.

The Hermes, on the 24th inst., in lat. 50 N., long. 30 W.

The Caledonia and the Java, on the 25th inst., off Tuskar.

The Calcutta, on the 26th inst., off Holyhead.

The brig Margaret, of Greenock, on the 24th ult., in lat. 10, long. 29, out 31 days.

The Hasheny, hence for Calcutta, on the 18th ult., in lat. 1 N., long. 22 W.

The Herefordshire, on the 19th ult., in lat. 6 N., long. 19.

The Spencer, hence for Mexico, on the 6th inst., in lat. 38, long. 16 N.

The Canuna, hence for Buenos Ayres, on the 7th ult., in lat. 6 N., long. 21 W.

The Kitsown, hence for Miramichi, on the 5th inst., in lat. 47, long. 69.

The Royal Alice, hence for China, on the 12th of September, in lat. 2 N., long. 13 W., with loss of her topmasts.

The Cameron, hence for Pernambuco, on the 13th ult., in lat. 4 N., long. 20 W., which had spoken the Stewarts, of this port, in lat. 5 N., long. 25, with loss of both topmasts.

The Lady Milton, hence for Mobile, on the 22d inst., in lat. 43, long. 15.

The Inconstant, hence for Halifax, on the 15th inst., in lat. 45, long. 28.

The Mariner, hence for Prince Edward's Island, on the 8th inst., in lat. 45, long. 50.

The Sultan, hence for Constantinople, on the 24th inst., in lat. 49, long. 9.

The Ashburton, hence for New York, on the 9th inst., in lat. 44, long. 44.

The Euphrasia, hence for Philadelphia, in lat. 50, long. 9.

The Leander, hence for Savannah, on the 26th inst., in lat. 49, long 20.

LONDON, Nov. 30.—Wind, this day at noon, N.E., moderate breeze, and cloudy. 7 p.m.—Northerly, light breeze, and fine.

GOODWIN SANDS.—Off, the Adolphe from Matanzas for Hamburgh.

DEAL, Nov. 29.—S.E. to E.S.E., fresh breeze. Arrived, the Ruckers, from Demerara—the Beaufort, from Honduras—the Pearl, from Montreal. Sailed, the Helen, for Bahia—the Duke of Norfolk, for Tobago—the Ocean, for Montserrat—and the rest of the outward-bound.

FOLKSTONE, Nov. 28.—Off, the Juliana, for St. Croix for Copenhagen.

PORTSMOUTH, Nov. 29.—E. Arrived, the Brooke, from Ichiboe—the Concordia, from New York for Rotterdam—the Mary, from St. John's, New Brunswick—the Aurelian, from Quebec—the Amelia, from St. John's, New Brunswick. Sailed, the Chandos, for Montevideo. Off, the General List, from Batavia for Amsterdam.

COWES, Nov. 29.—Arrived, the Jan Van Hoven, from Batavia for Amsterdam.

PLYMOUTH, Nov. 29.—E. Arrived, the Ann, from Quebec.

Amsterdam. Nov. 29.—Variable. Arrived, the Duke of Manchester, from London for Jamaica.

FALMOUTH, Nov. 29.—Sailed, the Neptune, for Nevis.

BRISTOL, Nov. 29.—Sailed, the Elizabeth, from St. John's, New Brunswick.

GLOUCESTER, Nov. 29.—Arrived, the Caribrona, for Havannah.

NEWPORT, Nov. 29.—Sailed, the Queen Victoria, from Richibucto.

RYE, Nov. 29.—S.E., moderate. Arrived, the Rebecca, from Quebec.

ARBROATH, Nov. 26.—The sloop Blyth, of Whitby, ran on the rocks yesterday evening, but was got off this morning.

Sisters, from Quebec.

LEITH, Nov. 26.—Arrived, the Eliza Walker and the Cashmere, from Ichiboe. Nov. 27.—Arrived, the Helmont, from Demerara.

THE CLYDE, Nov. 27.—Arrived, the Helmont, from Demerara.

WICK-ON-FOOT, Nov. 23.—The Hyndford Christina, of Fahoe, was driven ashore on the island of Sylt on the 16th inst., bottom upwards.

SANTA CRUZ, TENERIFFE, Oct. 31.—The Curtis, from Leghorn for New York, put in here yesterday leaky, and is discharging to be repaired.

PENZANCE, Oct. 31.—The Waverley, from Teneriffe, was driven ashore near Cape Cannon during a gale on the 19th inst., but was assisted off with considerable damage, and brought into this port.

ST. PETERSBURGH, Nov. 15.—The Wanderer and the Favourite got under weigh from the Lighthouse, and are out of sight. The Hope, with oil, bound for this port, was stranded on the Bersaff Islands, Bricko Sound. The ice has increased very much since yesterday. The passage boat is covered with thin ice as far as the citadel, and thence to the batteries. Towards the town the water is open as far as the island, but beyond all seems to be ice. The state of the ice continues much the same seawards, and towards Oranienbaum the water is free of ice, but there is drift ice off this place, and large quantities to the eastward.

BILBOA, Nov. 13.—The Duna is full of drift ice, and the navigation is stopped.

ELSINORE, Nov. 23.—The Russian brig which was aground off Lapjen on the 17th inst., and got off again on the 18th, proved to have been the Stephany, from St. Ubes.

AARHUUS, Nov. 22.—A schooner, of sales not, has been totally lost on the reef, and all on board are supposed to have perished.

LARVIK, Nov. 15.—The Cores, from Hernosand for Algiers, put into Frederic stadt a few days since with damage, having been ashore in the Baltic, and will proceed to Sunderland to repair.

FREDERICKSHAVN, Nov. 15.—The Anna Juliana, of Emden, from Grietsyld for London, was stranded on the Putgarden reef this morning.

HALIFAX, Oct. 28.—The Leonara, from Prince Edward's Island for this port, was driven ashore on Spray Cape, Prince Edward's Island, on the 4th inst. Nov. 4.—The Dove was driven ashore at Pridgeport during a gale on the 7th ult., but has been got off. The Mayflower, in leaving the Little Brae, on the 27th ult., struck, but came off, was taken

Mr. Brandt's [illegible] day, Luton-park—[illegible] Tuesday, Hazel-end; [illegible] day, Barkway; The Puckeridge hounds, Saturday, Great Minden.

The York and Ainsty hounds, Monday, Brandsby-hall; Tuesday, Acaster; Thursday, Pill-moor; Saturday, North Duffield—half-past 10.

Mr. Watson's hounds, Tuesday, Willow-bridge; Friday, Wilmington-whins.

The Bedale hounds, Monday, Tunstal; Wednesday, Wallas; Friday, Sowber-hill.

The Sinnington hounds, Tuesday, Keldholme-bridge; Friday, Hambleton Hotel—10.

The Cleveland hounds, Monday, Kildale; Thursday, Ackam Blosbell—half-past 10.

The Durham County hounds, Monday, Great Stanton; Wednesday, the kennels; Friday, Whin houses—half-past 10.

The Boroughbridge harriers, Tuesday, Clot-house; Friday, York-gate—half-past 10.

The Whitby harriers, Tuesday, Littlebeck; Friday, Aislaby—half-past 10.

The Norfolk hounds, Tuesday, Sparham; Friday, Crostwick-common.

The Sisley hounds, Monday, Farnley-tollbar; Thursday, Broad-oak—10.

Lord Southampton's hounds, Monday, Foster's-booth; Wednesday, Wicken-park; Friday, Sulcoy-lawn; Saturday, Yardley-gobion—11.

Torquay harriers, Monday, Solomon's-post; Friday, Teighuarvey.

Mr. Fane's harriers, Monday, Little Hasely; Thursday, Rofford-lane; Saturday, Sheepleys.

The Fowlescombe harriers, Monday, Marridge-gate; Wednesday, Hartford-moor; Friday, Buckfastleigh—10.

The Brushford harriers, Monday, Bampton; Wednesday and Friday, Uplowman.

The Haydon hounds, Wednesday, Bardon-mill; Saturday, Canon's-sleugh—9.

The Prudhoe and Derwent hounds, Friday, Axwell-park-lodge—10.

Sir M. W. Ridley's hounds, Monday, Cheeseburn-grange; Wednesday, Plessy-checks; Friday, Oakwood-gate; Saturday, Pigdon—half-past 10.

F. B. hounds, Monday, Stonemason's Arms; Friday, Pelaine-cross—half-past 10.

Sir John Cope's hounds, Monday, the Bull, Swallowfield; Wednesday, Coakham-street; Friday, Pinge-wood—half-past 10.

The Craven hounds, Monday, East Woodhay-down; Wednesday, Frosfield; Thursday, Ashridge; Saturday, Thrup—half-past 10.

The Hambledon hounds, Monday, Fonley Iron-mills; Wednesday, Horndean; Thursday, Warnford-park; Saturday, Swanmore-house—half-past 10.

H.H., Monday, Bradley; Tuesday, Hinton-house; Thursday, Canford-church; Saturday, Sutton-common—quarter to 11.

N. F. H., Monday, Lyndhurst-hill; Tuesday, Damey-lodge; Friday, Brasmore; Saturday, Bowlesbury—half-past 10.

The Pembrokeshire hounds, Monday, Treffgarn-bridge; Friday, Scoveston.

Mr. Pryse's hounds, Tuesday, Cwmrheidol, at 8; Wednesday, Wallog; Friday, Glandovey—quarter to 10.

The Cumberland staghounds, Friday, Elephant-inn, Broadfield.

The Wigton harriers, Wednesday, Welton; Friday, Park-gate—8.

The Alston harriers, Friday, Pow—8.

The Ramoot harriers, Wednesday, Calthwaite; Saturday, Longwathby—half-past 10.

The South Berkshire hounds, Tuesday, Compton; Wednesday, Blackmest Brimton; Friday, Bradfield—quarter to 11.

Sir John Gerard's hounds, Saturday, Newton-bridge.

Colonel Wyndham's hounds, Wednesday, East Dean-wood; Friday, Bury-hill.

TO THE EDITOR OF THE TIMES.

Sir,—I would earnestly call your attention to the accumulation of mud and filth in the Old Kent-road. At the sides of, and partly upon, the footpath extending from the end of Kent-street to some distance below the Green-man gate, the scrapings of the road, consisting of decayed animal and vegetable matter, are allowed to accumulate for six months together, and thus a frightful source of malaria is continually diffusing its pestiferous influence about our very doors.

As a medical practitioner, I can assert as a fact that rheumatism, diarrhœa, and fever (remittent, intermittent, and typhoid) have certainly of late been on the increase in this locality, and also a peculiar form of nervous debility. Scarlet fever, which has also prevailed epidemically, has been more than usually malignant on this immediate spot.

These facts, in my opinion, have some reference to the accumulation of filth and moisture; for during heavy rains the water, from the want of a ready exit along the obstructed and filthy kennels, frequently overflows the road to a considerable extent; and were it not that the road is wide and well exposed to different currents of air, the consequences might be serious, and even as it is the public health comfort, and convenience, suffer in no inconsiderable degree.

I am well aware that repeated applications have been made to different quarters where it was supposed some redress might be obtained, but the surveyors of the highways, who are responsible to no authorities, have always shown an apathy and indifference which entitles them to a full share of public censure. Perhaps the attention of the press may call "the powers that be" to a sense of their duty.

I remain, Sir,
AN OLD SUBSCRIBER.

Southwark, Nov. 30.

Sir,—Our attention, as solicitors [illegible] master of the Augusta, has been called [illegible] appeared in *The Times* on Thursday [illegible] in this case, at the Central Criminal [illegible] day, in which it is stated that the in[illegible] with being engaged and occupied in [illegible] slaves on the western coast of Africa [illegible] the indictment conveys (undesignedly) [illegible] impression that the defendant is [illegible] actually trafficking in slaves; whereas [illegible] indictment does not charge Mr. [illegible] offence of buying or selling [illegible] slaves, but with an offence [illegible] criminality—that of having ship[illegible] gusts a cargo of goods designed [illegible] the slave-trade, and having [illegible] such goods on board, from Li[illegible] Africa. Mr. Jennings will feel [illegible] in any mode you think proper, re[illegible] tion which the general description [illegible] report conveys, by explaining to [illegible] the offence with which he is char[illegible] accurate description of it above [illegible]

We are, Sir, your obe[illegible]

BO[illegible]

White Lion-court, Cornhill, No[illegible]

THE BOOK OF T[illegible]

Time was when Tusser's *[illegible] Good Husbandry*, Jethro Tu[illegible] hooing, and a few other equ[illegible] stituted the English farmer's suspect, were only cursorily tillers of the soil have no race.

We have now before us 700 pages each, entitled T[illegible] comprising a lucid narrati[illegible] the agricultural year.

We much fear that Mr[illegible] impart information, hav[illegible] matter, the aspect of [illegible] farmers, and drive them [illegible] But, if they will only tak[illegible] cultural students that th[illegible] sure and profit from a dil[illegible] directory to rural labour[illegible] will, perhaps, think that [illegible] some matters too simple[illegible] nation, but we regard th[illegible] tue's side in an instruct[illegible] often ashamed to ask fo[illegible] things, and are too frequ[illegible] dolent or supercilious to[illegible] Stephens entirely escape[illegible] every step the young fa[illegible] one explains their new[illegible] must confess he is expl[illegible] might give the younger[illegible] formula of the inst[illegible] credit for learning w[illegible] ample, turkeys "are [illegible]

* *The Book of the F[illegible]* farmer, farm-steward, [illegible] man, field-worker, and d[illegible] 3 vols. With numerous [illegible] Edinburgh and London.

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on the

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Ent. Sta. Hall

Pr. 2/

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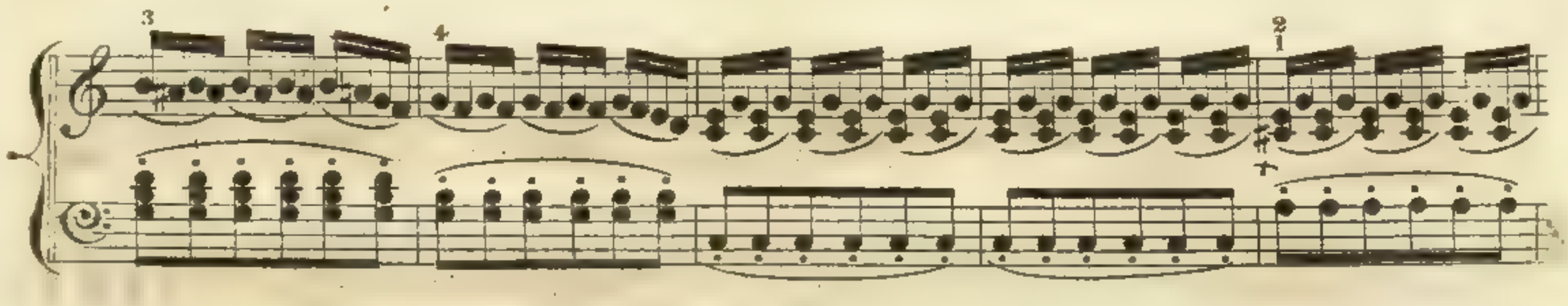

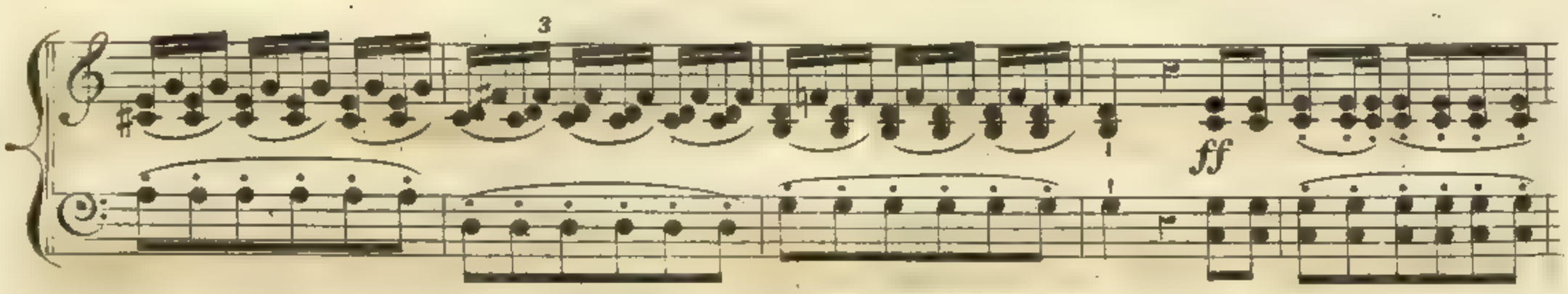

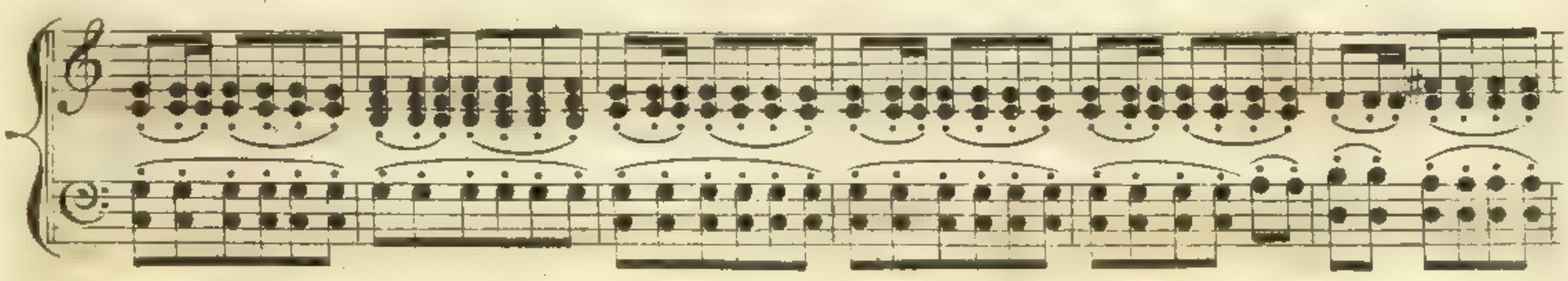

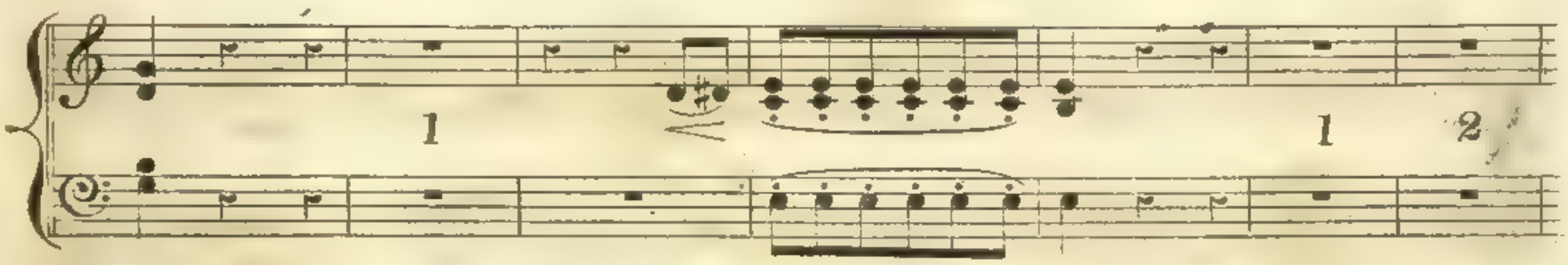

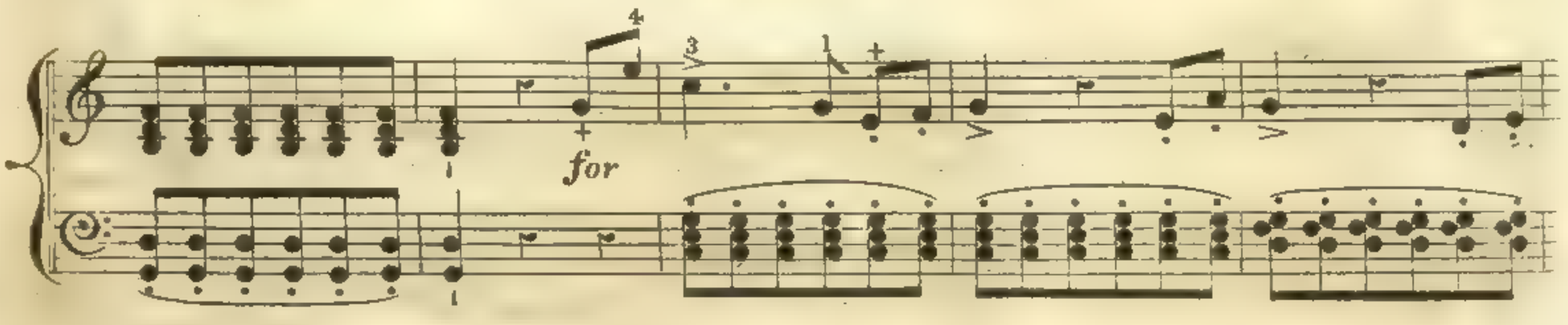

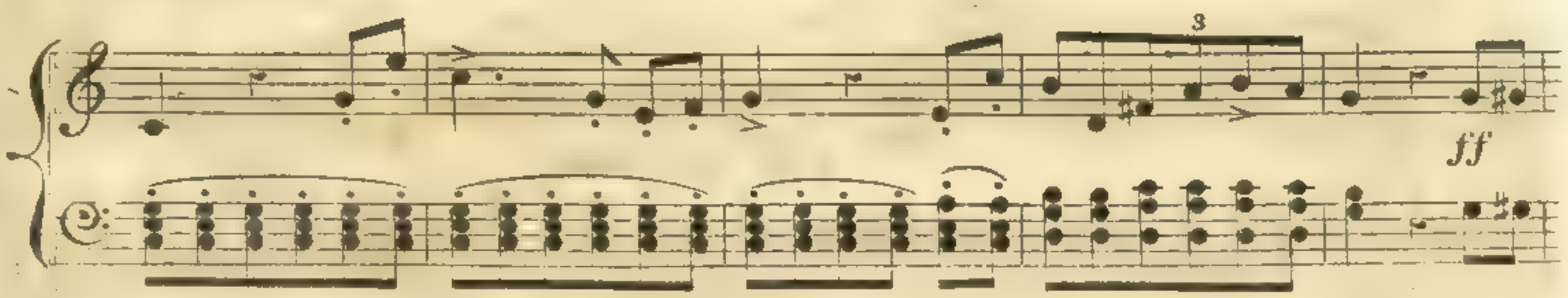

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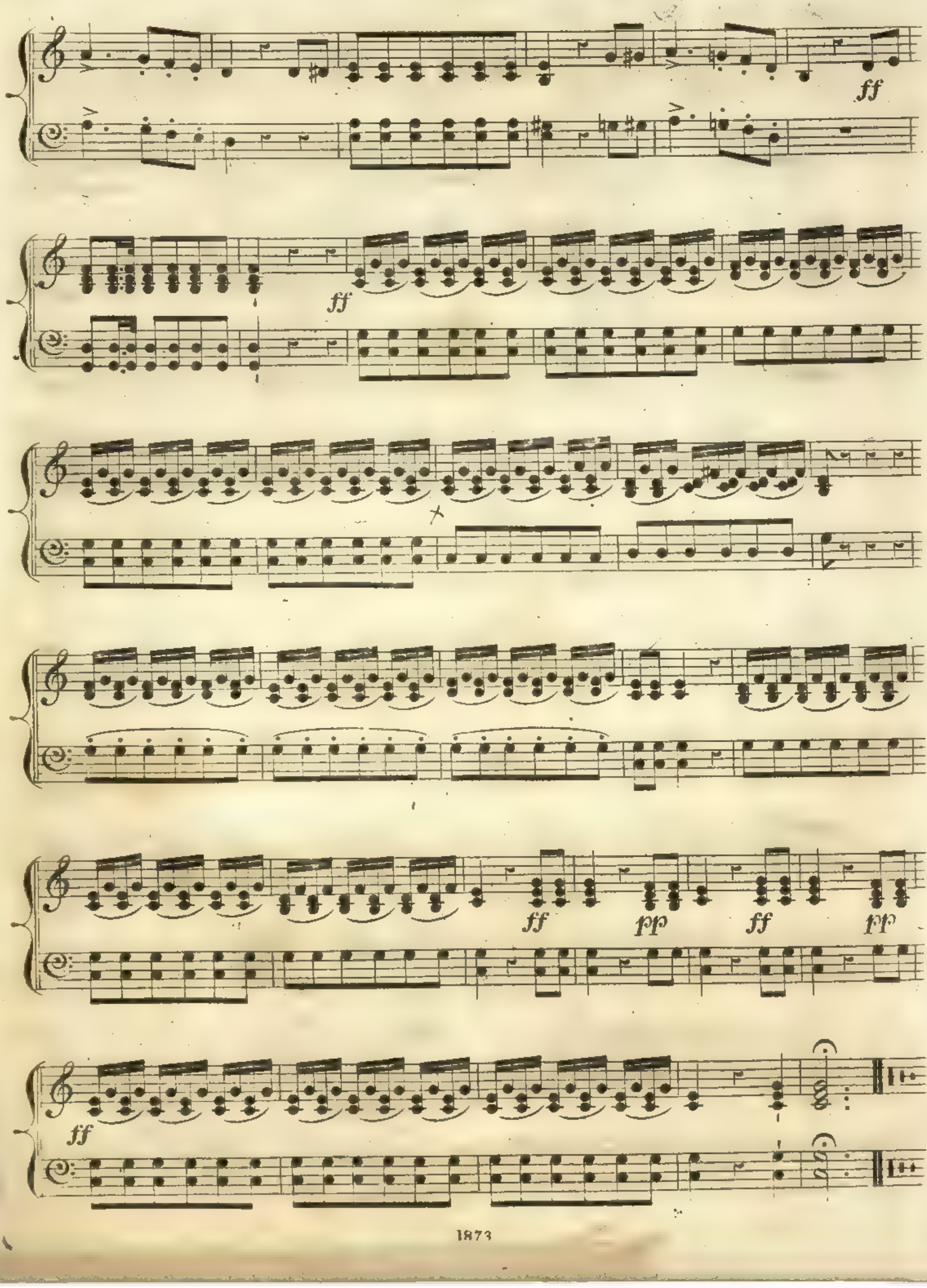

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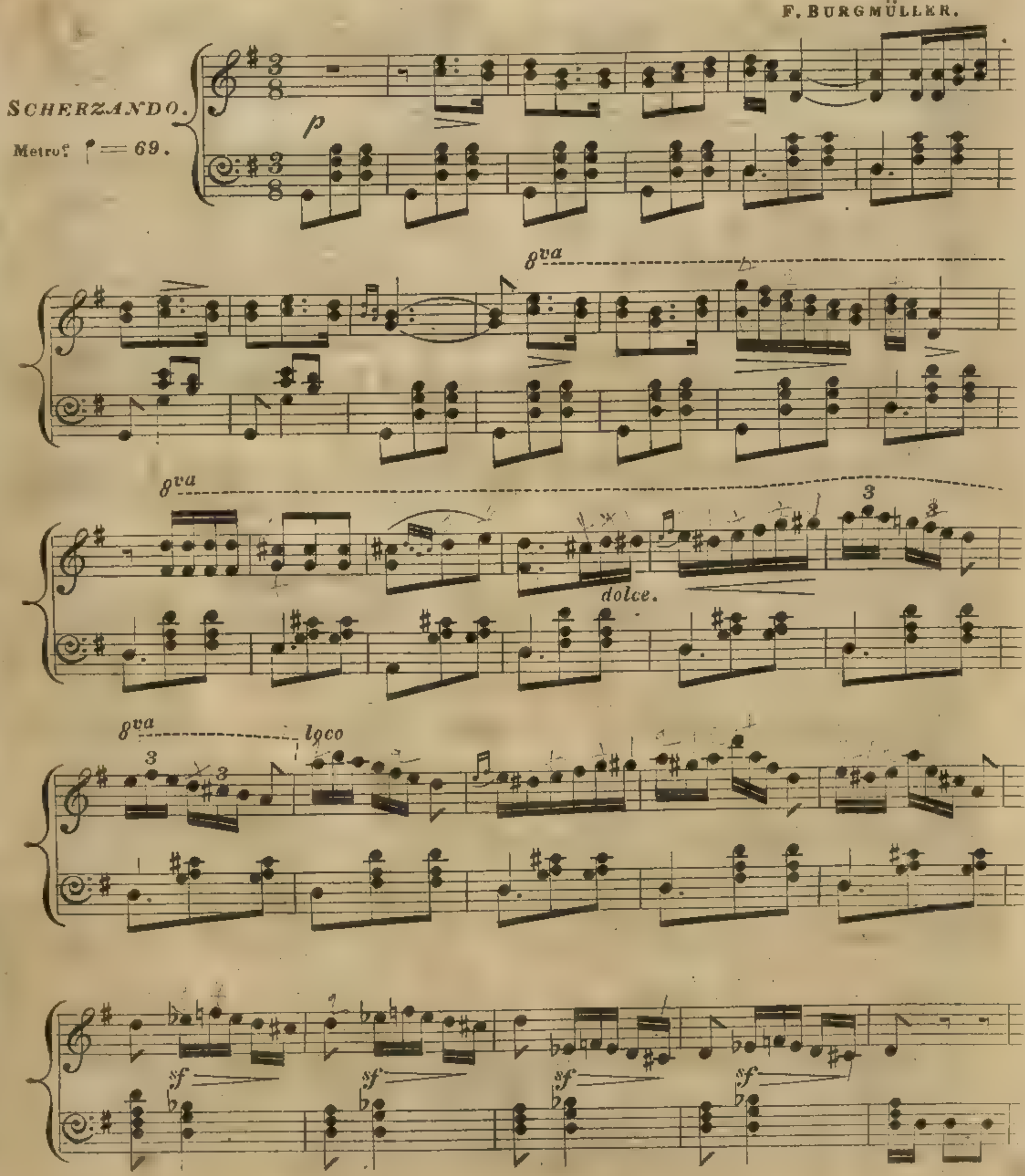

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8va

loco

Lusingando.

cres:

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loco

p

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cres:

8va

loco

8va

8va

loco

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8va
3
loco
3

8va
loco
3
sf

cres: poco a poco.

8va
loco
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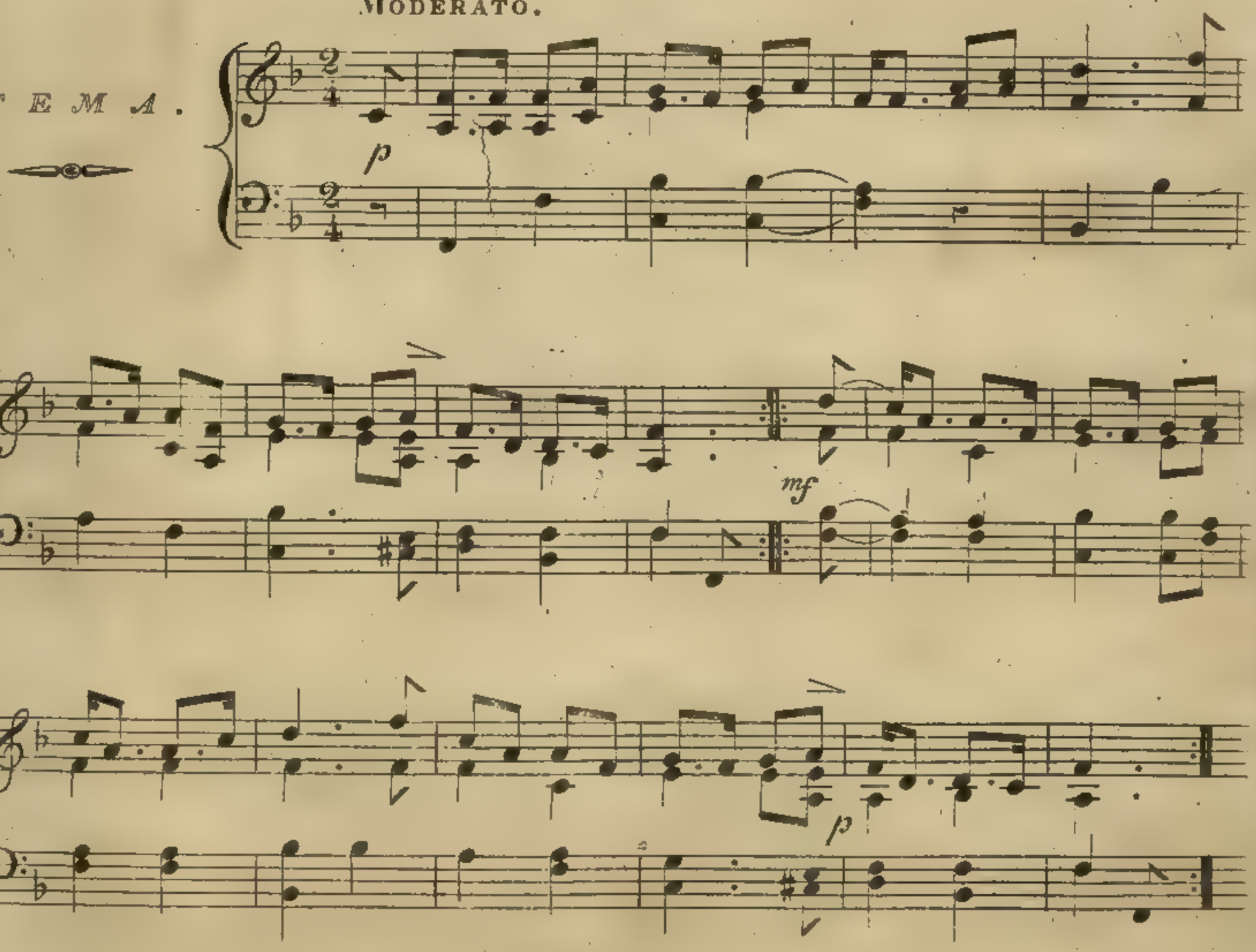

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VAR: I.

cres -mf

VAR: II.

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VIVACE.

V^a AR: III.

p

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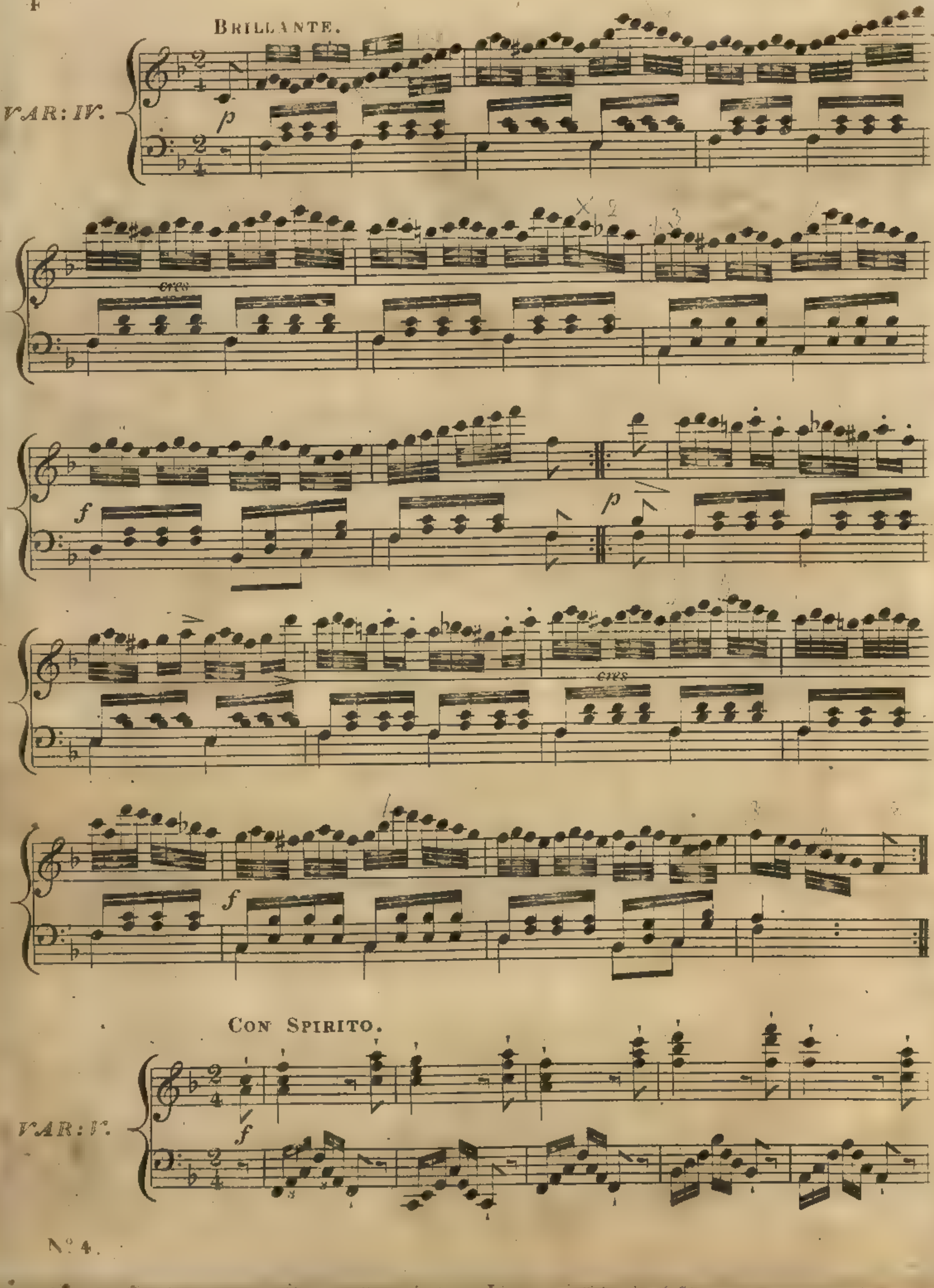
4

Brillante.

VAR: IV.



Con Spirito.

VAR: V.

No 4.

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VAR: VI.

8va loco 8va loco

p f p f

f

8va loco 8va loco

p f p f

No. 4.

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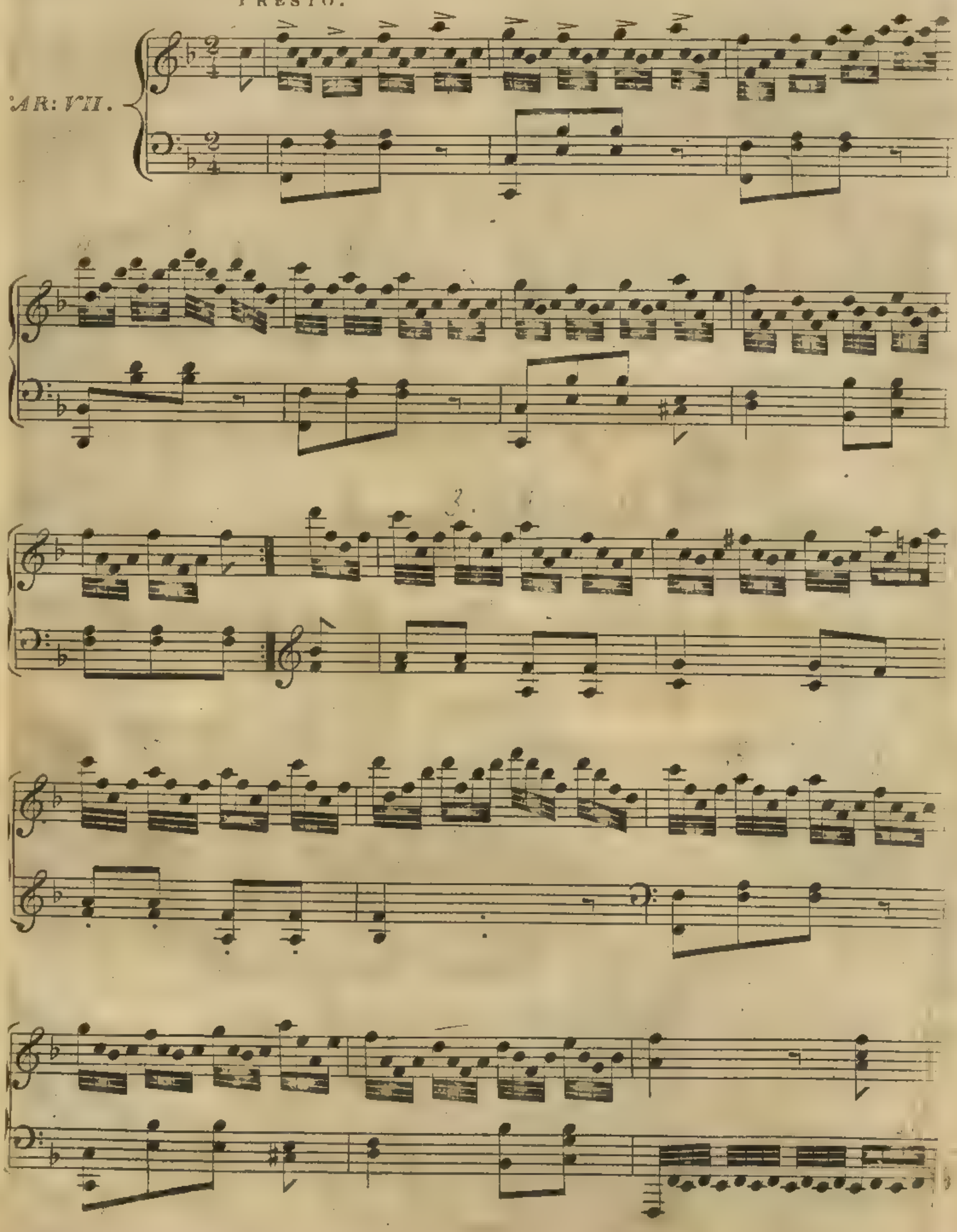
PRESTO.



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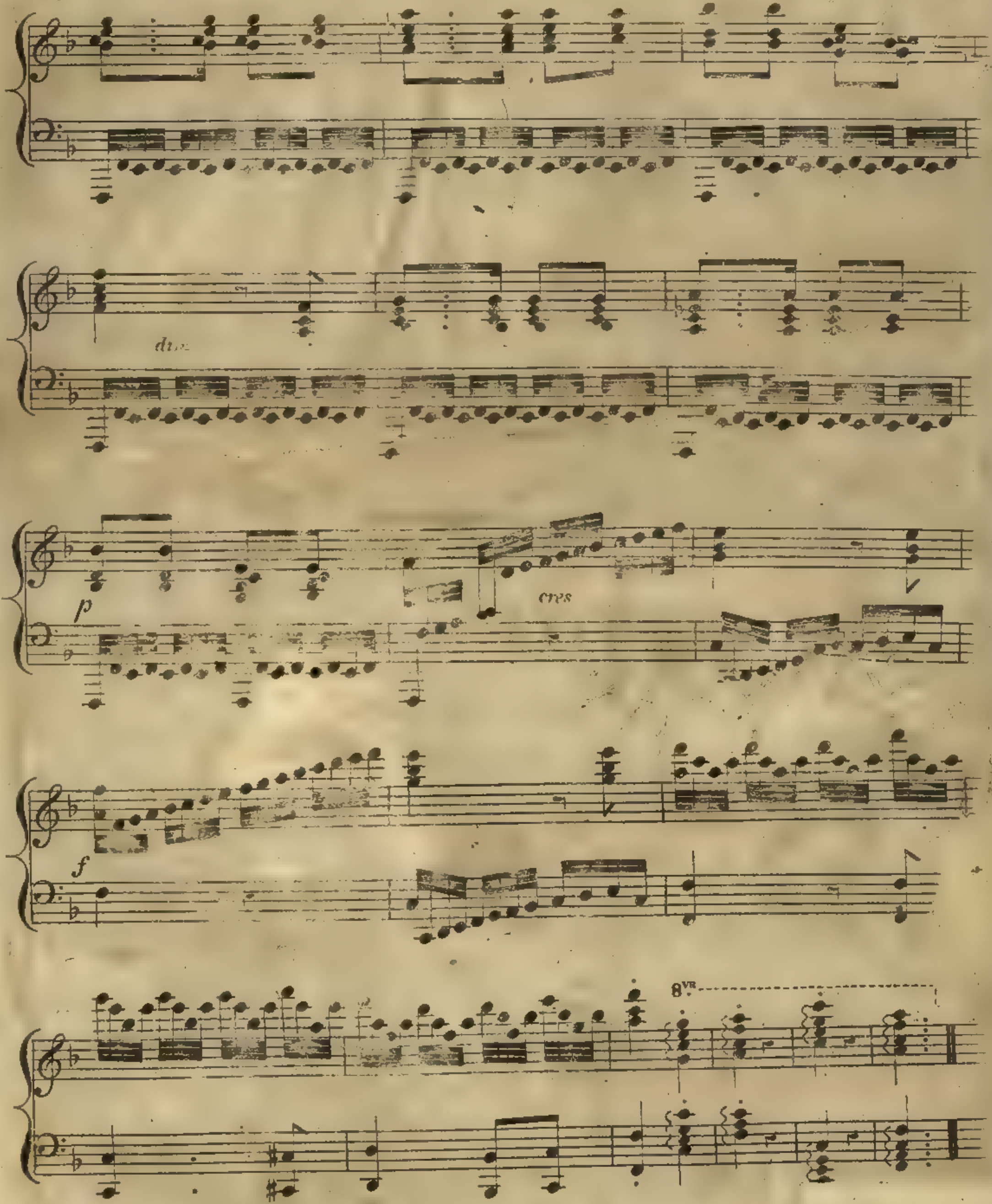

N°. 4.

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ılar and compendious, and advice for forming a good position of the hands upon the keys (a point upon which the most mischievous errors
on, and the *most difficult to be remedied*, are often committed) is given with circumstantial minuteness. Mr. Burrowes' precepts are obvio
ıtful experience in the business of tuition; and they are conveyed in language peculiarly adapted, by its terseness and simplicity, to the faculti
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ır as to enable the student to ascertain what Key any piece of Music is in, and to form any Major or Minor scale.
h avidity by every master who is anxious for the improvement of his pupils."—*Literary Gazette.*

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ımes who has treated the simple subject of Thorough-Base sim and philosophically, disencumbered of its useless and pedantic forms, is N
s not, in any part, beyond the comprehension of a child of ten years old, who has made the requisite preparatory attainments in practica
ı to confess that he has fully proved the advantage of clearness, brevity, and method in the Preliminary steps to Musical Science."

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in the Companion to the Thorough Base Primer. Price 4*s.* in Cloth.
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ase

ann; Lord of all Power; The Lord my Pasture; Vital Spark; In innocence I wash my
praise the Lord.
dives. Price 2*s.*
s. And the Cabinet of Handel, consisting of his most celebrated Chorusses arranged for the

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DONIAN AIRS, with Variations, each 2*s.* 6*d.*

enmure's on and awa; 2. The Blue Bell; 3.
obin Gray; 4. Auld lang syne; 5. The White
.; 6. Charlie's my Darling; 7. The High-
ddie; 8. Saw ye my Father; 9. Tweed Side;
ıgie Lauder; 11. Shepherds I have lost my
12. The Auld Wife ayont the Fire.

D SERIES of Caledonian Airs, with Flute
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he Yellow Hair'd Laddie; My Love she's but,
Bonnie Wee Thing; I ha'e laid a Herring
15. Duncan Gray; Jenny Nettles; 16.
rove; 17. There's nae luck about the House.

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anxty Connor; 2. Gramachree; Planty
. My Lodging is on the cold Ground; 4.
Bragh; St. Patrick's Day; 5. The Ever-
. The Moonbeam.

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nine popular airs
&c. &c. &c.

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Otello.
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Maometto.
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Guillaume Tell.
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Azor and Zemira.
Faust.
Opferfest.
Fuorusciti.
Il Ratto di Proserpina.
Medea.
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Il Crociato in Egitto.
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Miss Lee
1837

THE
Lancers' Quadrilles;

J. Carmichael Delt. Sc.

CONTAINING

Les Graces.
La Dorset.
Lodoiska.
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AND

Les Lanciers

AS DANCED AT ALMACK'S, LONDON.

TO WHICH IS ADDED.

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LA DORSET.

The Music Composed by SPAGNOLETTI. Cage Figure.

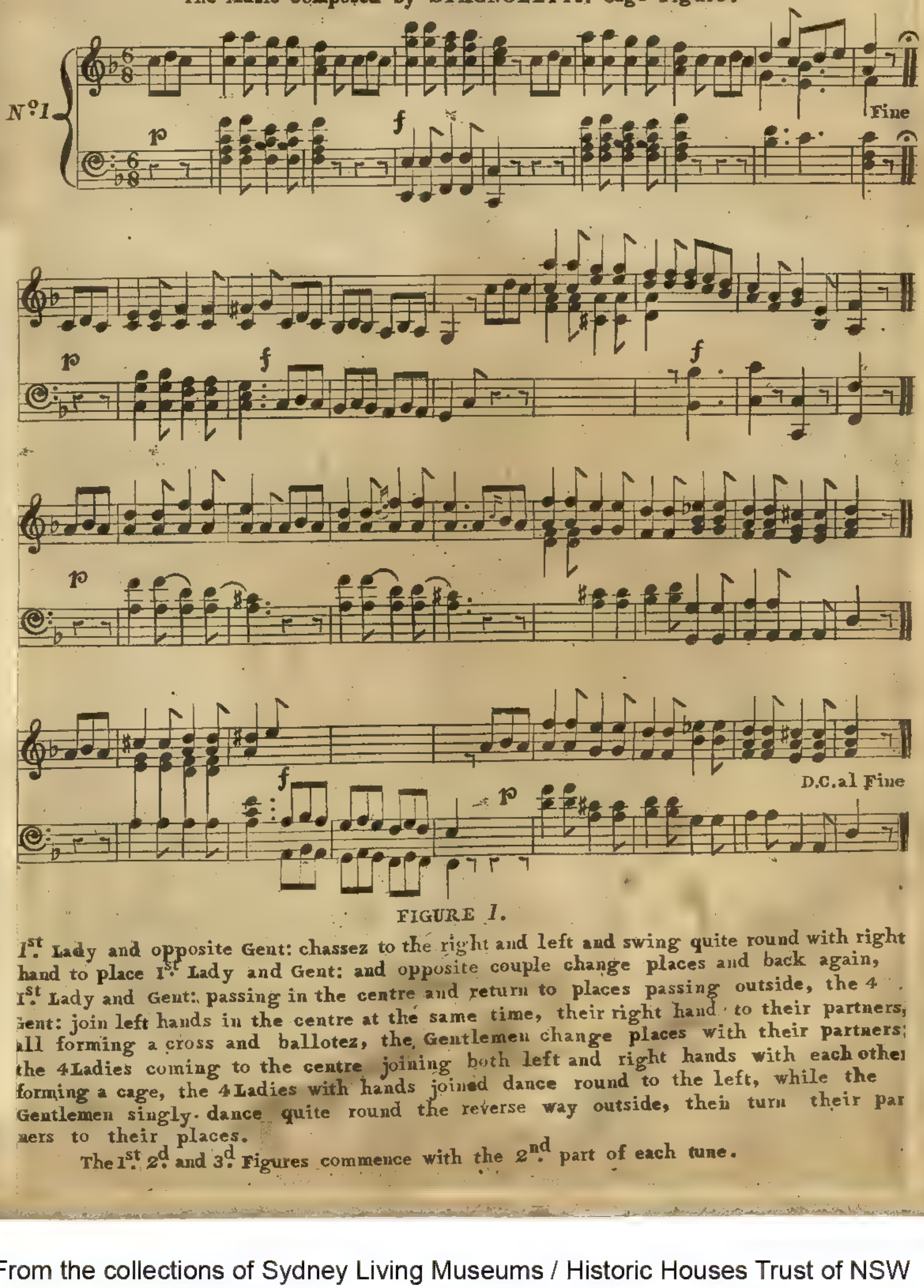

FIGURE *1.*

1st. Lady and opposite Gent: chassez to the right and left and swing quite round with right hand to place 1st. Lady and Gent: and opposite couple change places and back again, 1st. Lady and Gent: passing in the centre and return to places passing outside, the 4 Gent: join left hands in the centre at the same time, their right hand to their partners, all forming a cross and ballotez, the Gentlemen change places with their partners; the 4Ladies coming to the centre joining both left and right hands with each other forming a cage, the 4Ladies with hands joined dance round to the left, while the Gentlemen singly dance quite round the reverse way outside, their turn their partners to their places.

The 1st. 2d. and 3d. Figures commence with the 2nd. part of each tune.

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LODOISKA.

Kreutzer.

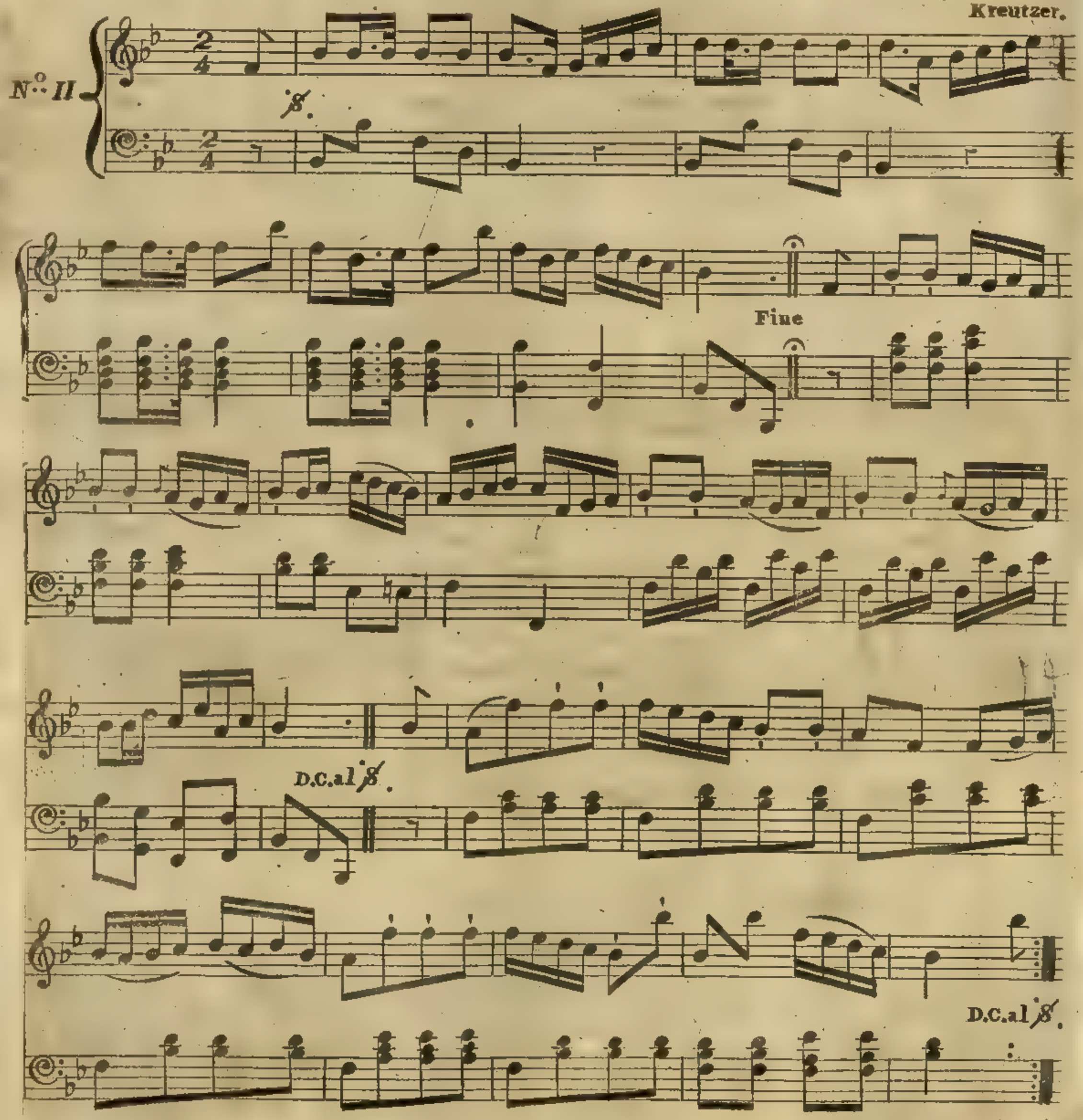

FIGURE *II*.

I.st Gent: and Lady advance and retire twice, the 2.nd time he leaves the Lady on the left of the opposite Gent: Chassz to the right and left, and turn your partner right and left entirely Ballancez to the sides, then advance and retire in two lines and turn partners

The other 6 do the same.

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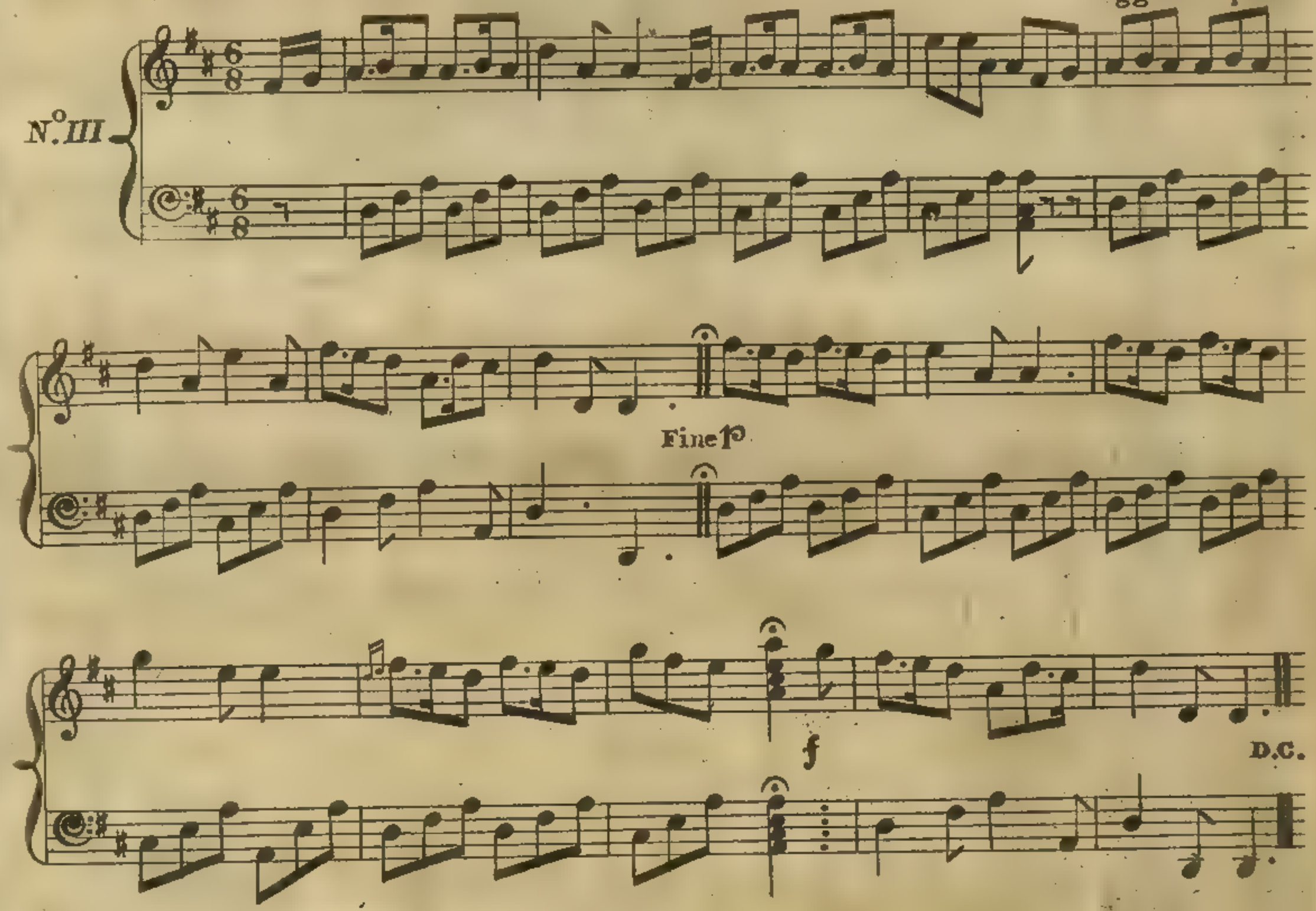

FIGURE *III*.

I.st Lady chassez forward alone, then the opposite Gent:_Both chassez to the right and pirouet Chassez and glissade assemble round to the left into their own places, then the 4 Ladies join their right hands in the centre, at the same time giving their left hand to their partners left hand, all dancing quite round in the form of a cross, each Gen turns his partner round to the left into their own places.

The othe 6 do the same.

The other 6 do the same.

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LES GRACES.

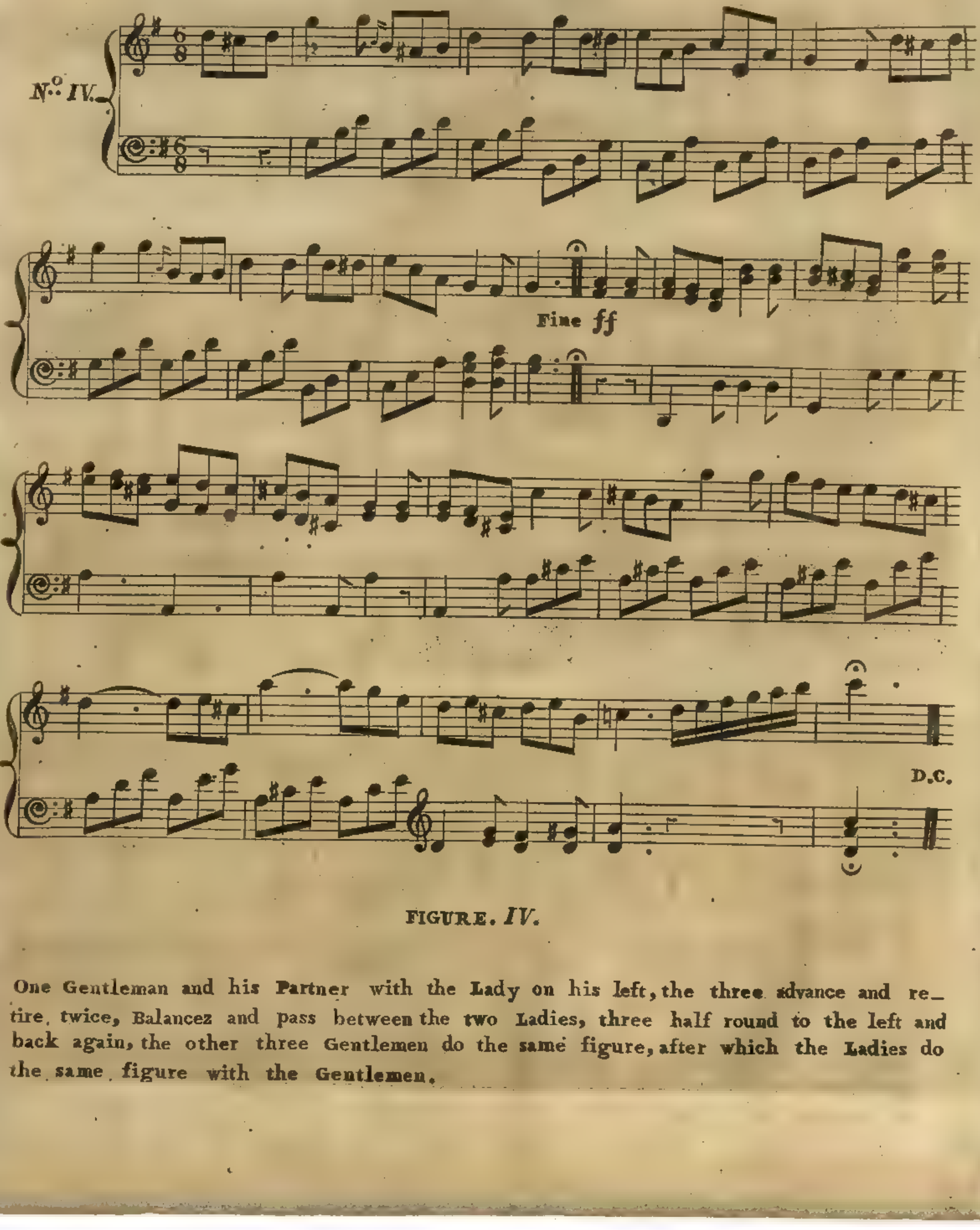

FIGURE. *IV.*

One Gentleman and his Partner with the Lady on his left, the three advance and retire, twice, Balancez and pass between the two Ladies, three half round to the left and back again, the other three Gentlemen do the same figure, after which the Ladies do the same figure with the Gentlemen.

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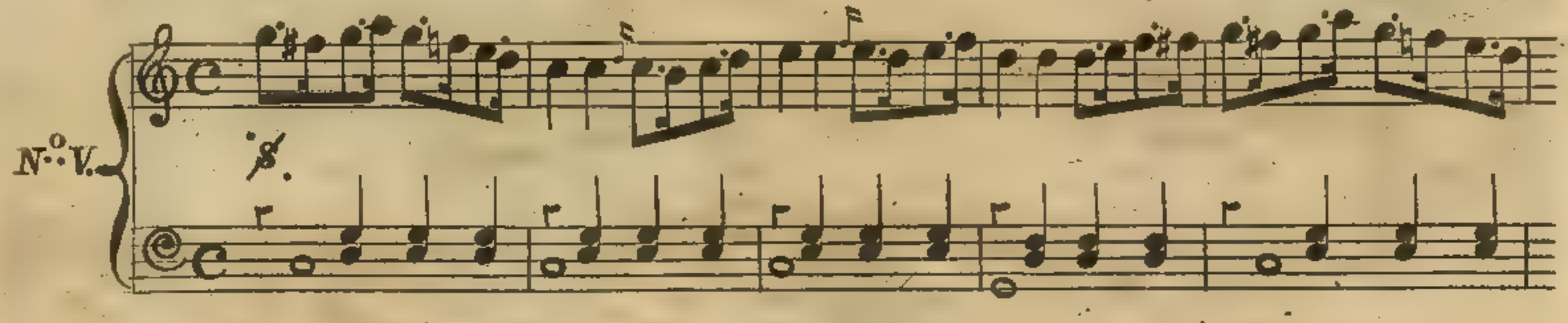
LES LANCIERS.

Yaniewicz.



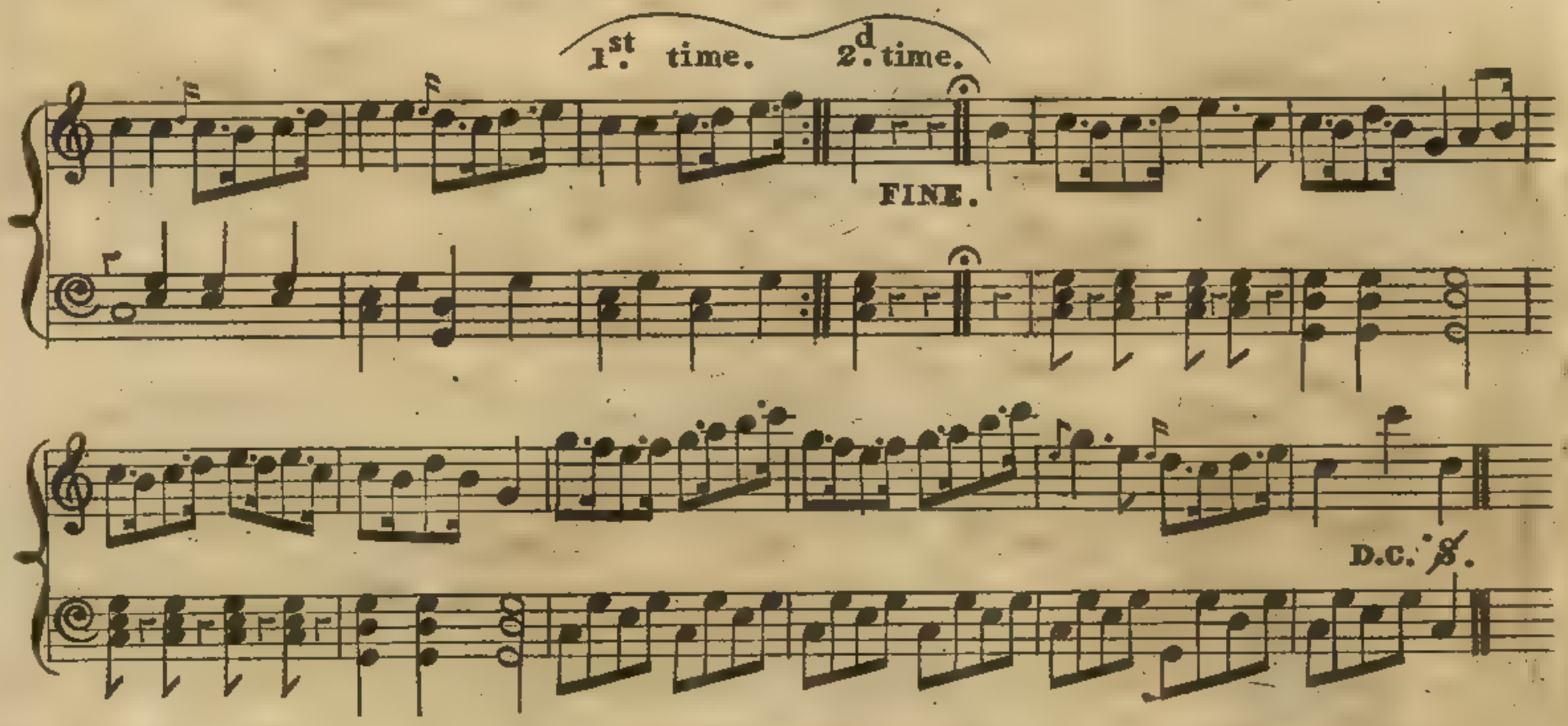


FIGURE V.

Right and Left_all round making ballotez every time the right and left hand is given, 1.st Gent: gives his right hand to his Partner's left and turn half round in their own places, their backs to the 3.d Couple the 2.d Gent: and Lady follow the 1.st Cou: the 3.d Gent: and Lady follow the 2.d Cou: the 4.th Gent: and Lady follow the 3.d Cou:_ only one Cou: advancing at a time, when all form in two lines the Ladies on the right of the Gent.n all facing the top of the room then chassez all across twice, and pas de basque twice, the Gent.n turn off round to the left, and the Ladies to the right, Gent.n following, 1.st Gent: and the Ladies following 1.st Lady, when all are returned to the former situation they turn off, then form two lines, each Gent: facing his partner and chassez forward and back, each Gent: turns his Partner into their own places.

Conclude with the grand Square; viz: 1.st and 3.d Couple chassez forward, while the side Couples chassez open 1.st and 3.d Cou: chassez open while the side Couples chassez forward; 1.st and 3.d Cou: chassez back, while the side Cou: chassez close, 1.st and 3.d Cou: chassez close into places, while the side Couples chassez backward into places.

The figure commences next with the 2.d Cou: then with the 3.d then with the 4.th When the said Couples commence the figure they chassez forward in the Square, while the 1.st and 3.d Cou_ples chassez open

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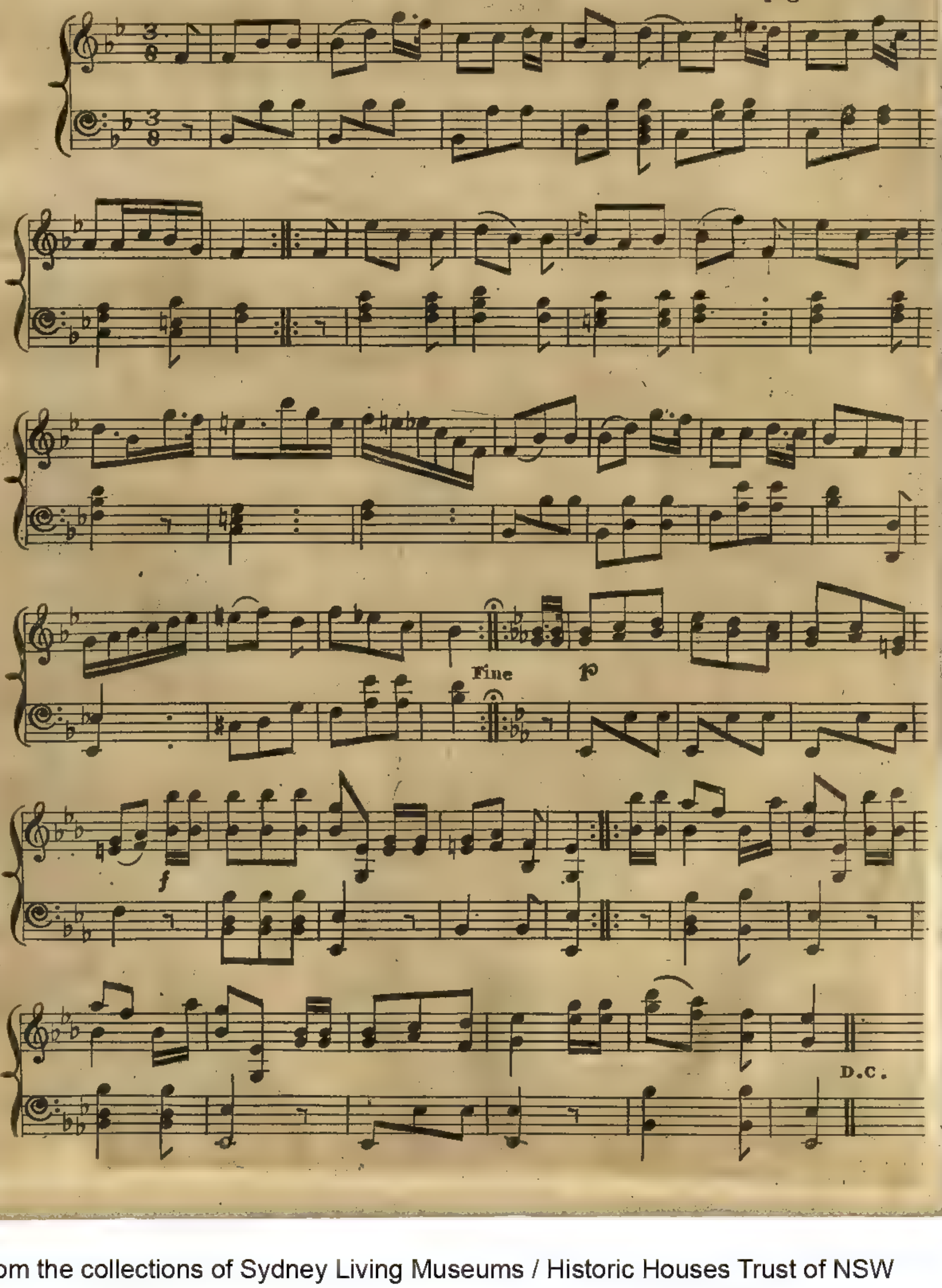
THE COUNTESS OF FARNHAM'S WALTZ.

Spagnoletti.



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THE STOP WALTZ.

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N°. 9.

ROBIN ADAIR

with Variations for the

PIANO FORTE,

And an Accompaniment for the

FLUTE,

Composed & Inscribed to the

RIGHT HON.BLE

Countess Conyngham

By

J MAZZINGHI.

Ent. Stat. H

Price 3/

LONDON

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Maelzel's Metronome 66

ANDANTE

dol

p

dol

tfp

dol

96

VAR: 1.

dol

Poco piu moto

p

VAR: 2.

p

p

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p

rfp

Dol

120

VAR: 3.

f

Piu moto

8

f

f

Fabio Adair.

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76

VAR: 4.

8

Sotto voce

Loco

8

Loco

132

VAR: 5. Animato.

f

cres

8

f

cres

f Ped

Ped

rf Ped

f

8

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

cres

138
VAR: 6.

fp Con moto.

dol

Ped

Loco

fp

Ped

dol

rf

Loco

rf

rf

58
VAR: 7.

dol

Piu Lento

dol

p

p

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120

VAR: 8. Andante.

fp Ped * fp Ped * dol

rf Ped * dol

dol

dol

VAR: 9. Piu Moderato.

p

8 loco

dol

dol

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dol

112

VAR. *10.* Con moto.

6 8

p cres * *f*

Ped

loco

p cres

8 loco

p

8 cres loco

f

8 loco

p cres * *f*

Ped

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VAR. *11.* Molto Animato.

f rf Ped Loco *

p cres f

rf cres f

f cres f Ped loco *

f cres f p Piu Lento

Dol Sotto voce smorz

Robin Adair.

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THE RED-COAT QUADRILLES

As performed by the Author

at the

Assembly Rooms

and at the

Public Balls

Arranged for the

Pianoforte.

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W. Cunningham.

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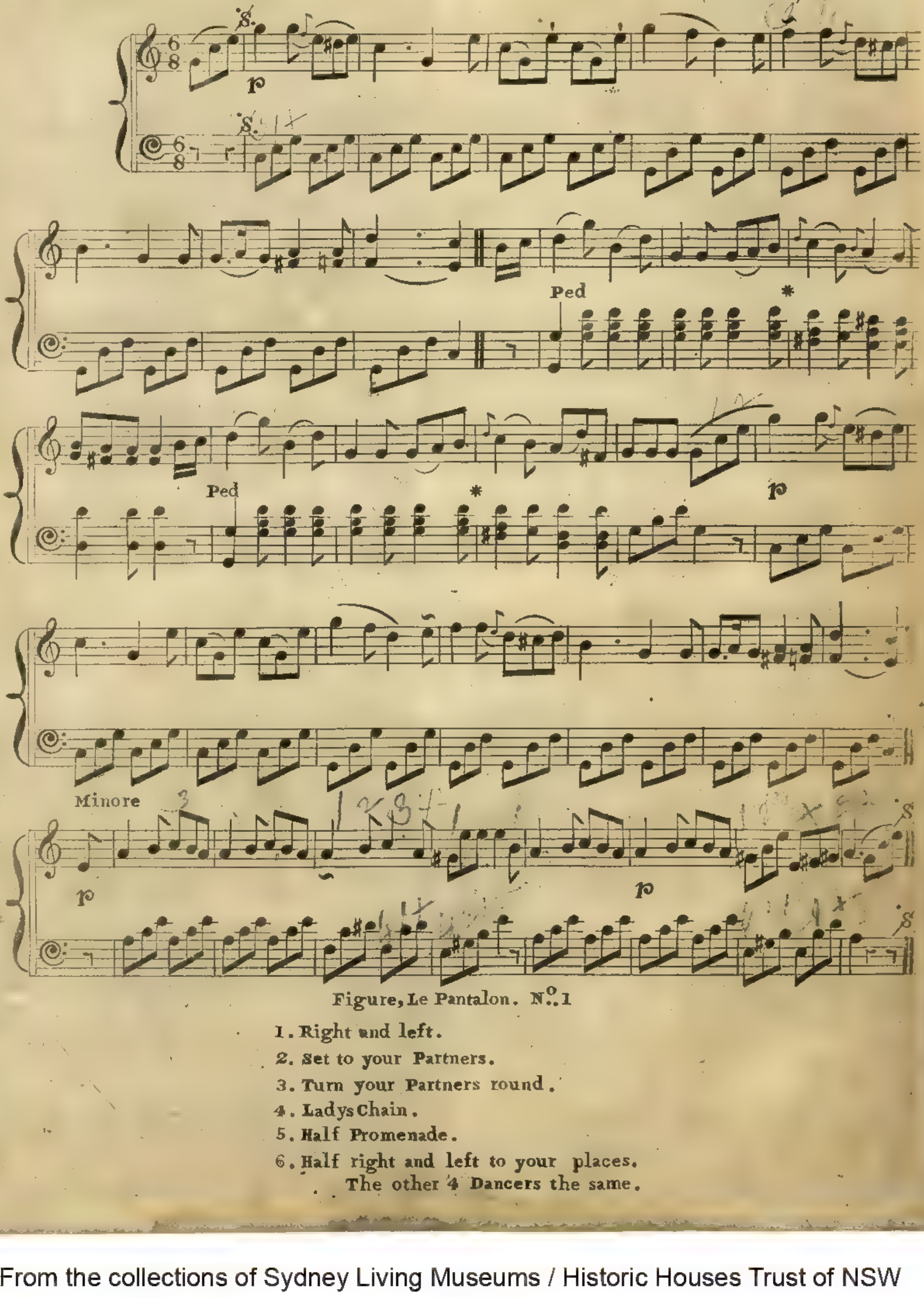
La *TERPSICHORE*

(Pantalon)



Figure, Le Pantalon. N.o 1

1. Right and left.
2. Set to your Partners.
3. Turn your Partners round.
4. Ladys Chain.
5. Half Promenade.
6. Half right and left to your places.

The other 4 Dancers the same.

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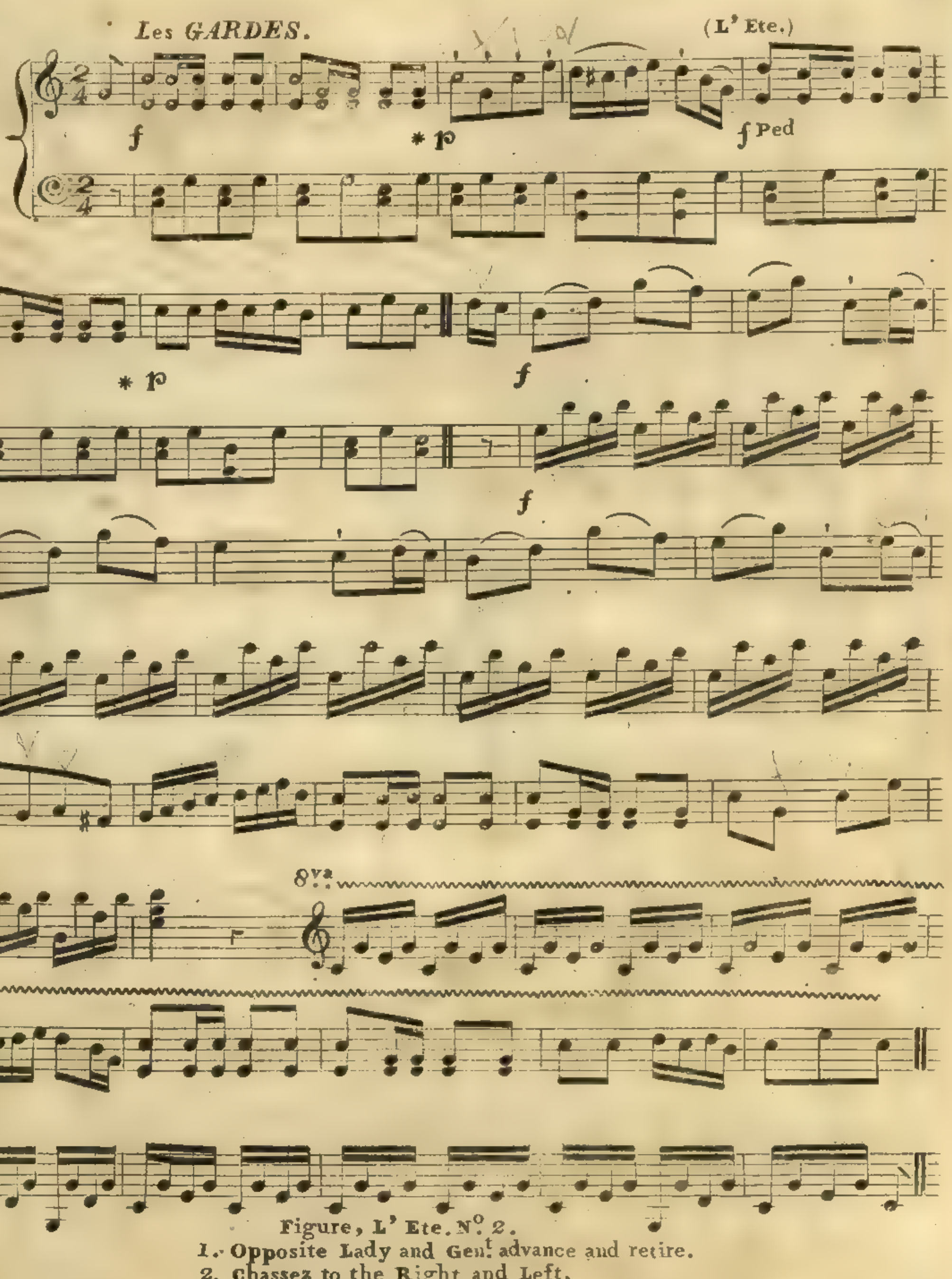
Les *GARDES*.

(L' Ete.)



Figure, L' Ete. N.o 2.

1. Opposite Lady and Gent. advance and retire.
2. Chassez to the Right and Left.
3. Cross Over.
4. Chassez and back again.
5. Return to your Places.
6. Set to your Partner.
7. Turn your Partner with both hands.

The other 6 Dancers the same.

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La GLOIRE. (La Poulle)

p f p

ff Ped * p

ff Ped * p p

f p

Minore.

Figure, La Poulle, N.° 3.

1. Cross over giving the Right hand to the opposite Lady, and set.
2. Ditto again with the left.
3. The Ladies give the right hand to the Gentleman.
4. Set 4 holding hands.
5. Half Promenade.
6. Opposite Lady and Gentleman advance.
7. Back to back.
8. The two opposite advance.
9. Half Right and Left to your places.

The other 6 Dancers the same.

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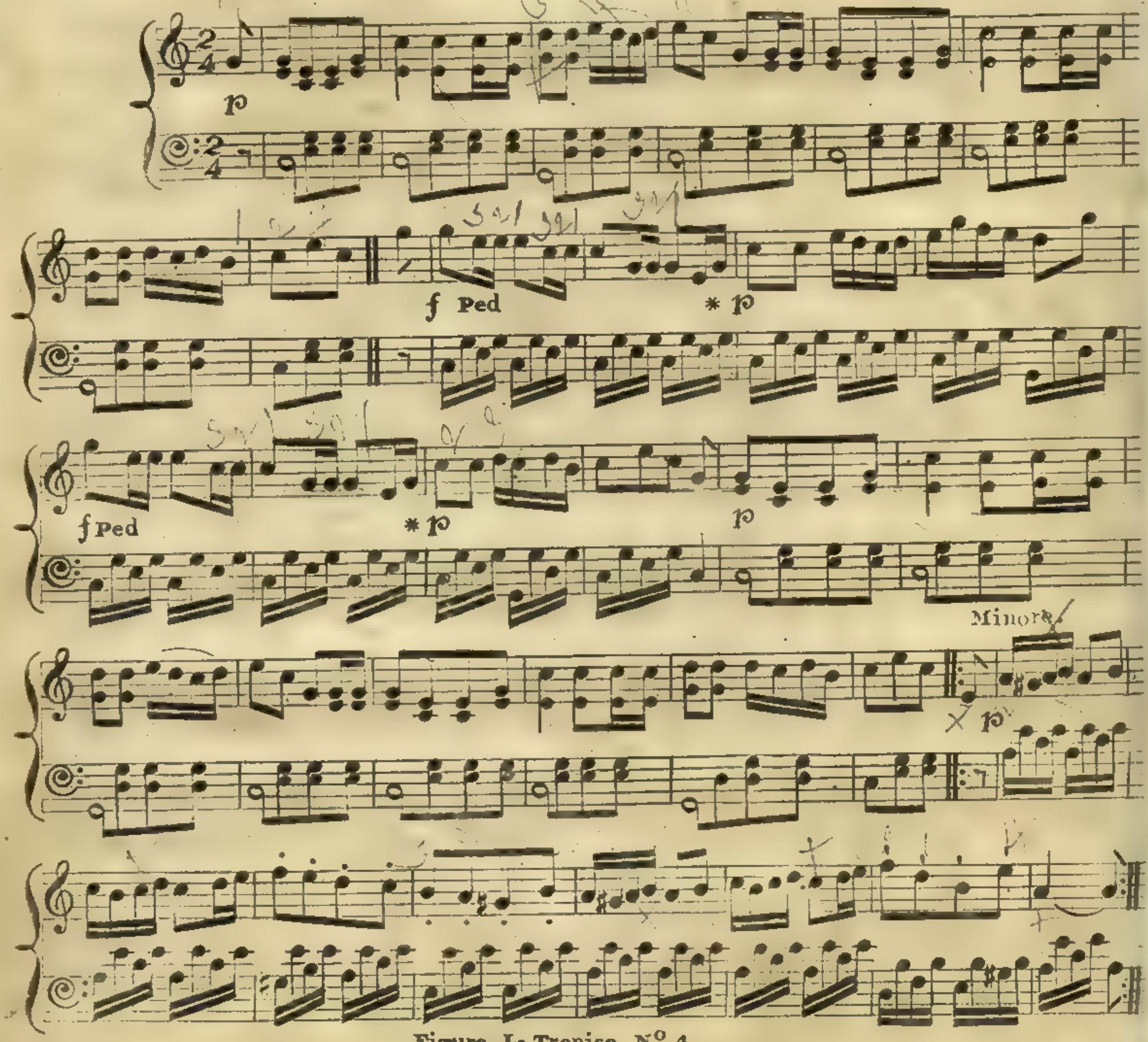
L'ELEGANTE. (La Trenise)



Figure, La Trenise. N°. 4.

1. Ladies Chain
2. Set to yor Partners.
3. Turn your Partners.
4. The Gen.t with his Partner advance and retire.
5. Again forward conducting the Lady to the left of the Gentleman opposite and Set.
6. The two Ladies cross over to the opposite place while the Gentlemen pass between.
7. The two Ladies change sides while the Gentlemen figure before them, they repass to their respective places and change sides again.
8. The figurant who occupys the left of the Gentleman, makes a balancez to her Partner alone, and finishes by a balancez and turn of the hands.

The other 6 Dancers the same.

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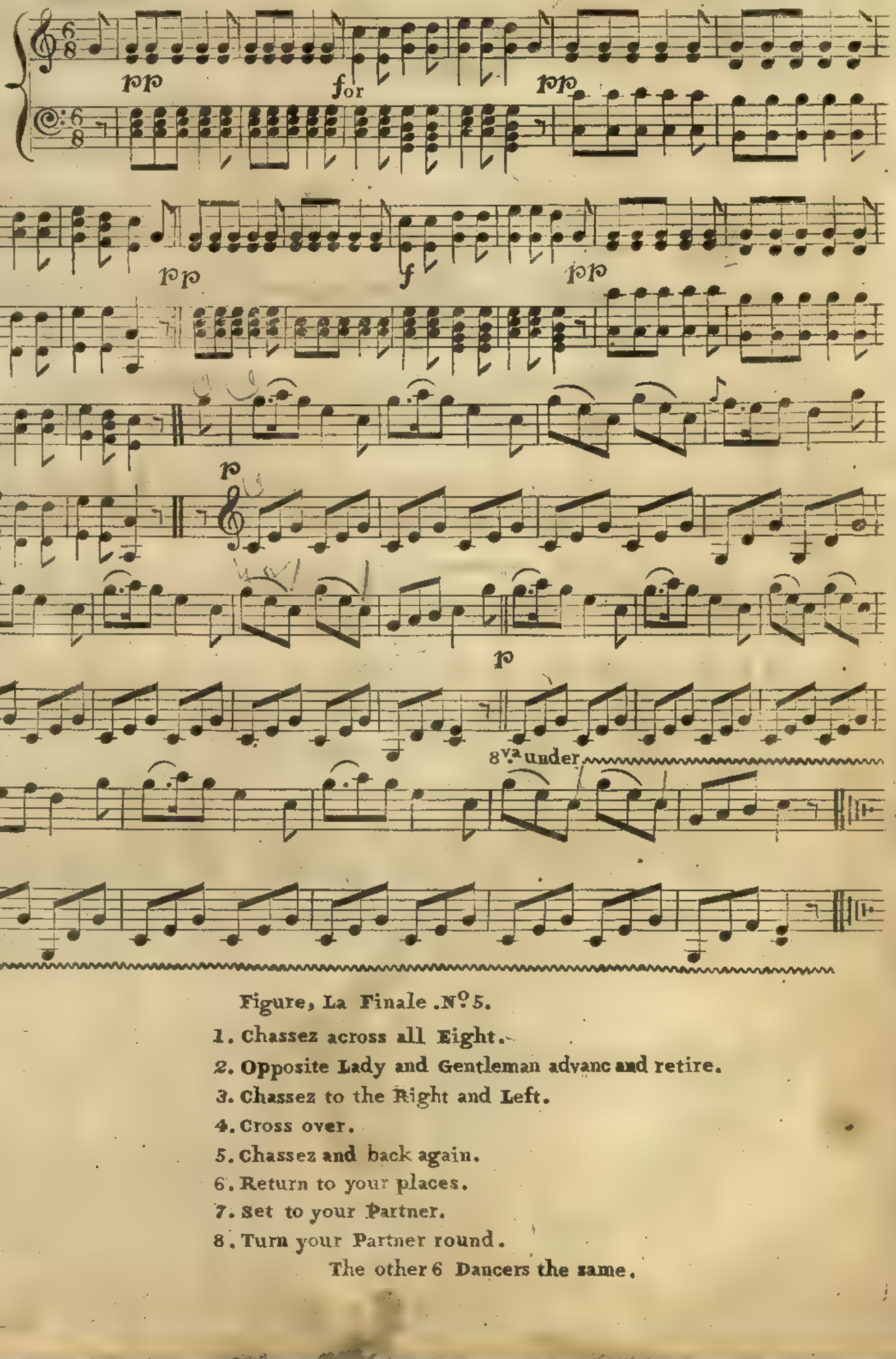
L'AMOUR. (La Finale.



Figure, La Finale .No 5.

1. Chassez across all Eight.
2. Opposite Lady and Gentleman advanc and retire.
3. Chassez to the Right and Left.
4. Cross over.
5. Chassez and back again.
6. Return to your places.
7. Set to your Partner.
8. Turn your Partner round.

The other 6 Dancers the same.

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THE TARENTELLA,

from

BELPHEGOR

PLAYED AT

THE CONCERTS D'ETE,

Arranged

FOR THE

PIANO FORTE

By

CHAS. Z. GLOVER

Price 2/-

SYDNEY

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THE TARANTELLA FROM "BELPHEGOR"

Allegro Vivace.

ff

pp

mf

ff

8va

p

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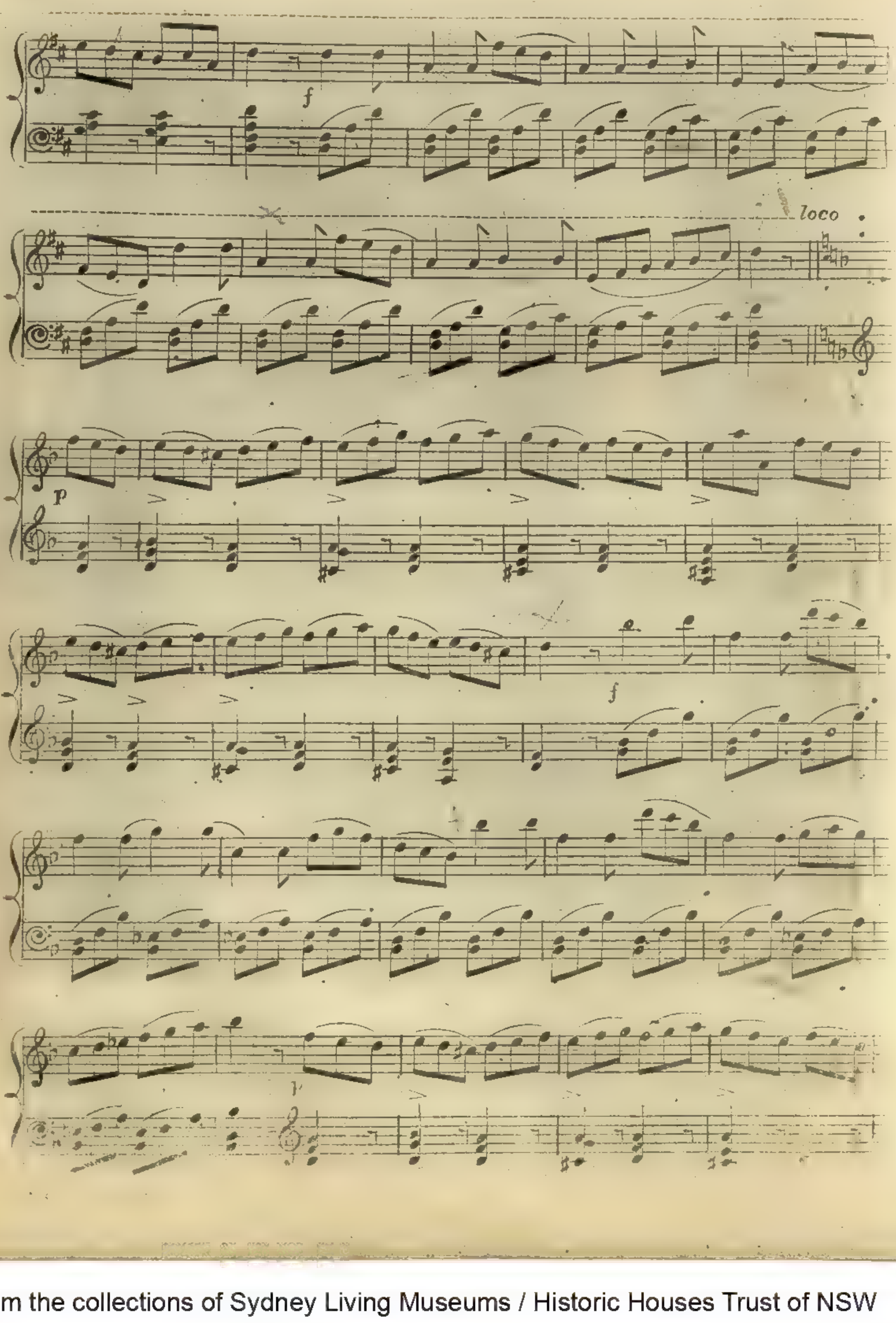

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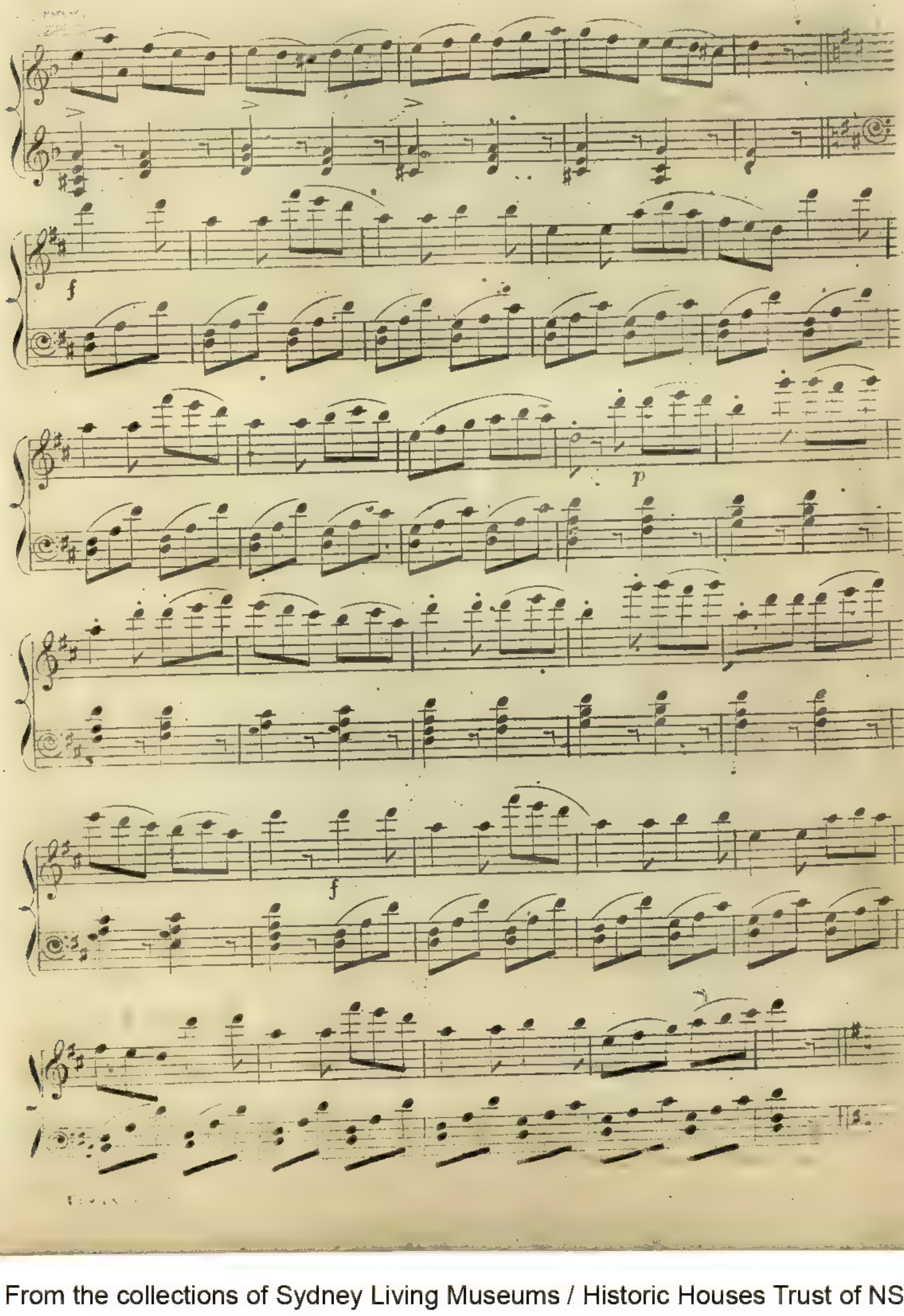

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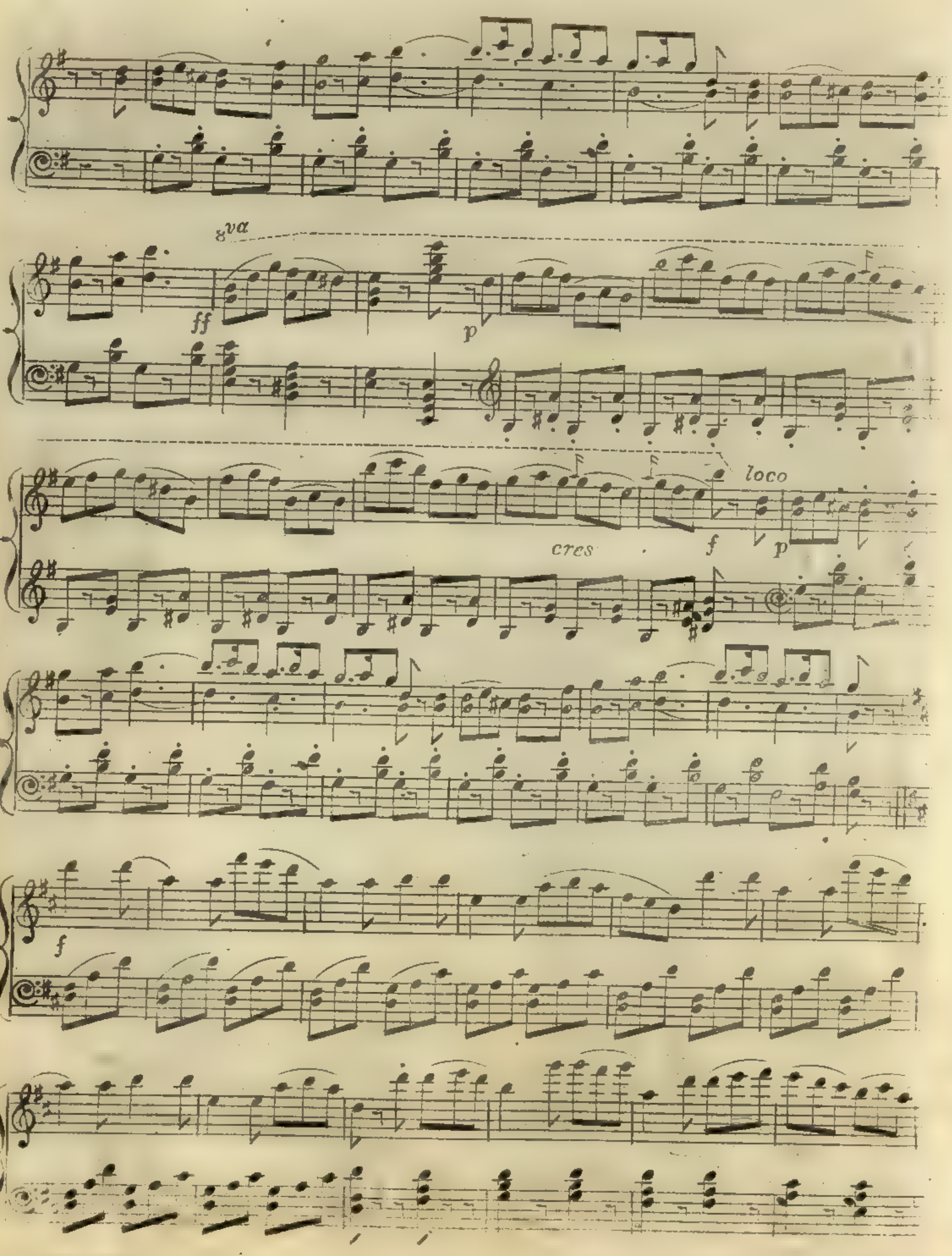

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f

accel

sf

ff

sf

ff

Presto

TARANTELLA.

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with

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of Wafsand

by

PHILIP KNAPTON.

Sydney

F. Ellard, George Street.

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POCO ANDANTE.

sempre ad lib.

11

ad lib. ritard. tempo.

Piu Allegro.

cal. ped

Brillante.

Ritard.

(Mrs Macdonald.)

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ARIA,

ANDANTINO

p espress.

1st. 2nd.

ped. * *ped.* *

ped. *

VAR. 1.

(Mrs Macdonald.)

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8

VAR. 2

pp semplice.

loco.

legere.

Volti Var. 3.

(Mrs Macdonald.)

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VAR. 3.

Left Hand.

L.H.

L.H.

3.1

(Mrs Macdonald.)

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VAR. 4.

Andante.

p

ped.

(Mrs Macdonald.)

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VAR. 5.

Brillante.

8

×2

×2

loco.

8

p delicato.

(Mrs Macdonald.)

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loco.

f

8

VAR. 6.

Polonoise.

loco.

1 X

X 3

1st.

2nd.

f

X 2

3 2

Fine.

(Mrs Macdonald.)

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No. 1 of

THE HIBERNIAN WREATH,

A Collection of

FAVORITE IRISH MELODIES,

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Piano Forte,

& DEDICATED TO THE

Duchess of Leinster

BY

FRANÇOIS BERNARD.

Pr: 2/6

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Published by F. Ellard, George St.

T. Robinson Sc.

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THE ANGELS WHISPER

INTRODUCTION. (LOVER.)

ANDANTE.

p Cadenza.

THEMA.

ANDANTE.

p espres. *fz* *Dim.*

VAR:

mf *fz* *f* *Dim*

Rallen: *tempo.*

p *p*

Hibernian Wreath. No. 1.

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THE MOREEN, KNOWN AS THE MINSTREL BOY.

ALLEGRETTO.

Con anima.

Con energia. *Dol.* *Dim.* *Cres.* *Dim* *Cres.* *rallen.*

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S.t PATRICK'S DAY.

ALLEGRO MODERATO.

Dim Cres. Dim Cres.

Hibernian Wreath . N.o I .

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TRUE LOVE CAN NE'ER FORGET.

INTRODUCTION.

ALLEGRO.

Cadenza. L.H. R.H. Arpeggio.

(LOVER.)

Rallen:

THEMA.

ALLEGRETTO.

p e dolce

FINE.

D.C.

Cres. p Rallen:

VAR:

8va p Cres.

8va loco

Rallen.

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IRISH MELODY, KNOWN AS THE LEGACY.

ALLEGRO MODERATO.

p

tempo.

f leggiero.

rallen:

Dim.

Dim.

f

Hiberuian Wreath. No. 1.

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No. 2 of

THE HIBERNIAN WREATH,

A Collection of

FAVORITE IRISH MELODIES,

ARRANGED FOR THE

Piano Forte,

& DEDICATED TO THE

Duchess of Leinster

BY

FRANÇOIS BERNARD.

Pr: 2/6

SYDNEY.

Published by F. Ellard, George St.

T. Robinson Sc.

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RORY O' MORE

LOVER.

ALLEGRO MA NON TROPPO.

espress. *p*

p

ral_ _lentando *tempo*

2da

2da

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IRISH MELODY, known as "THEY CAME FROM A LAND BEYOND THE SEA"

con espress:

ANDANTE QUASI ALLEGRETO

Con energia.

loco con energia.

Hibernian Wreath. N.o 2 .

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GARRY OWEN, Known as "We may roam thro' this world."

ALLEGRO

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THE FOX'S SLEEP, known as "WHEN HE WHO ADORES THEE."

ANDANTE

VAR: 1

leggiero

Hibernian Wreath. No. 2.

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THE MAY DEW.

LOVER.

ALLEGRO CON ANIMA

8va

leggiero

8va

loco

slentando

lento

tempo

tempo

a piacere

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GROVES OF BLARNEY. known as "The last Rose of Summer."

ANDANTE.

mf

p

f

rall.

f

p

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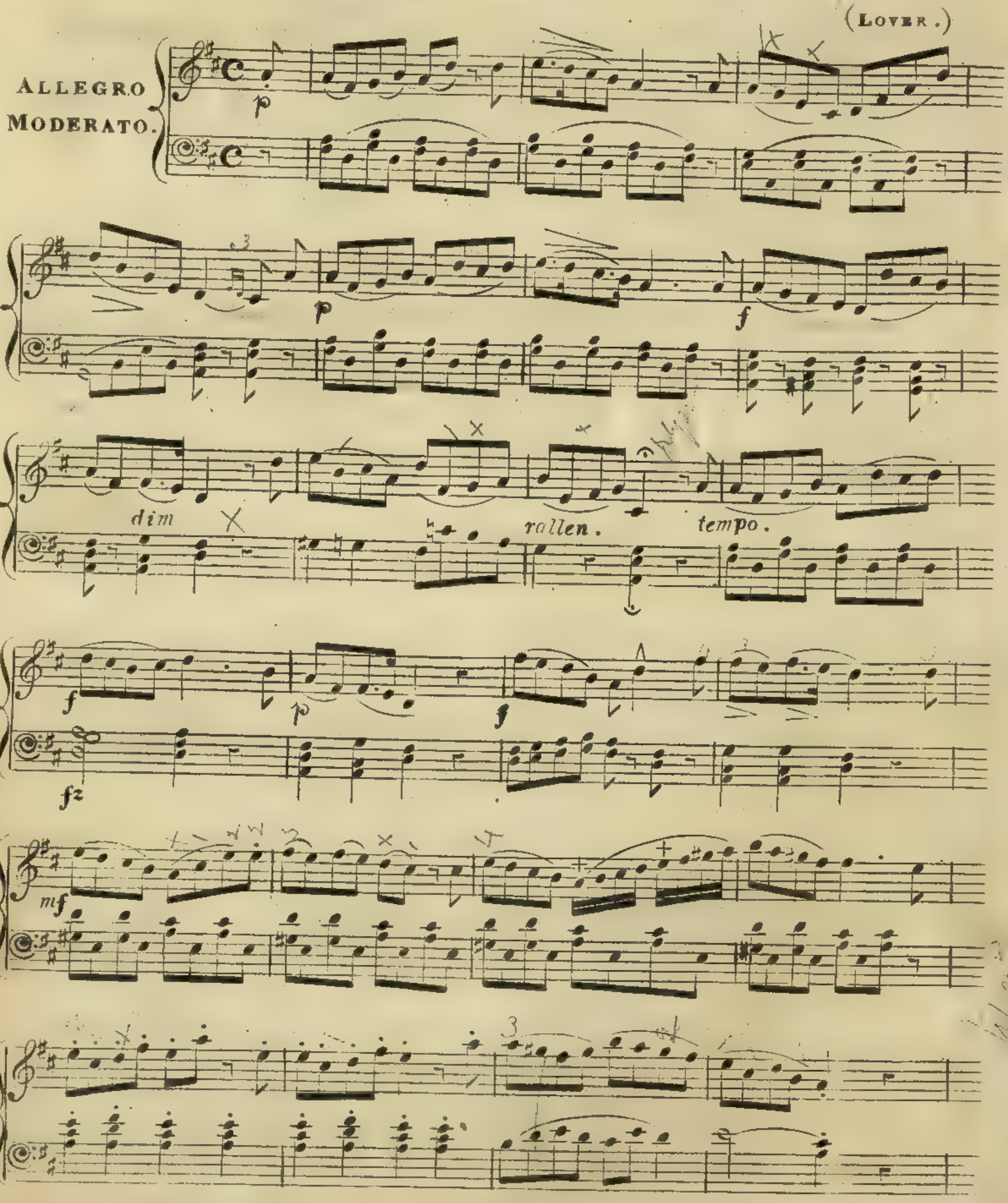
THE FOUR LEAVED SHAMROCK.



Hibernian Wreath. No. 3.

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8va
loco
p
cres
f
rallen.
p tempo.
f
ral len tan do
8va
f
tempo
loco
p
rallen.

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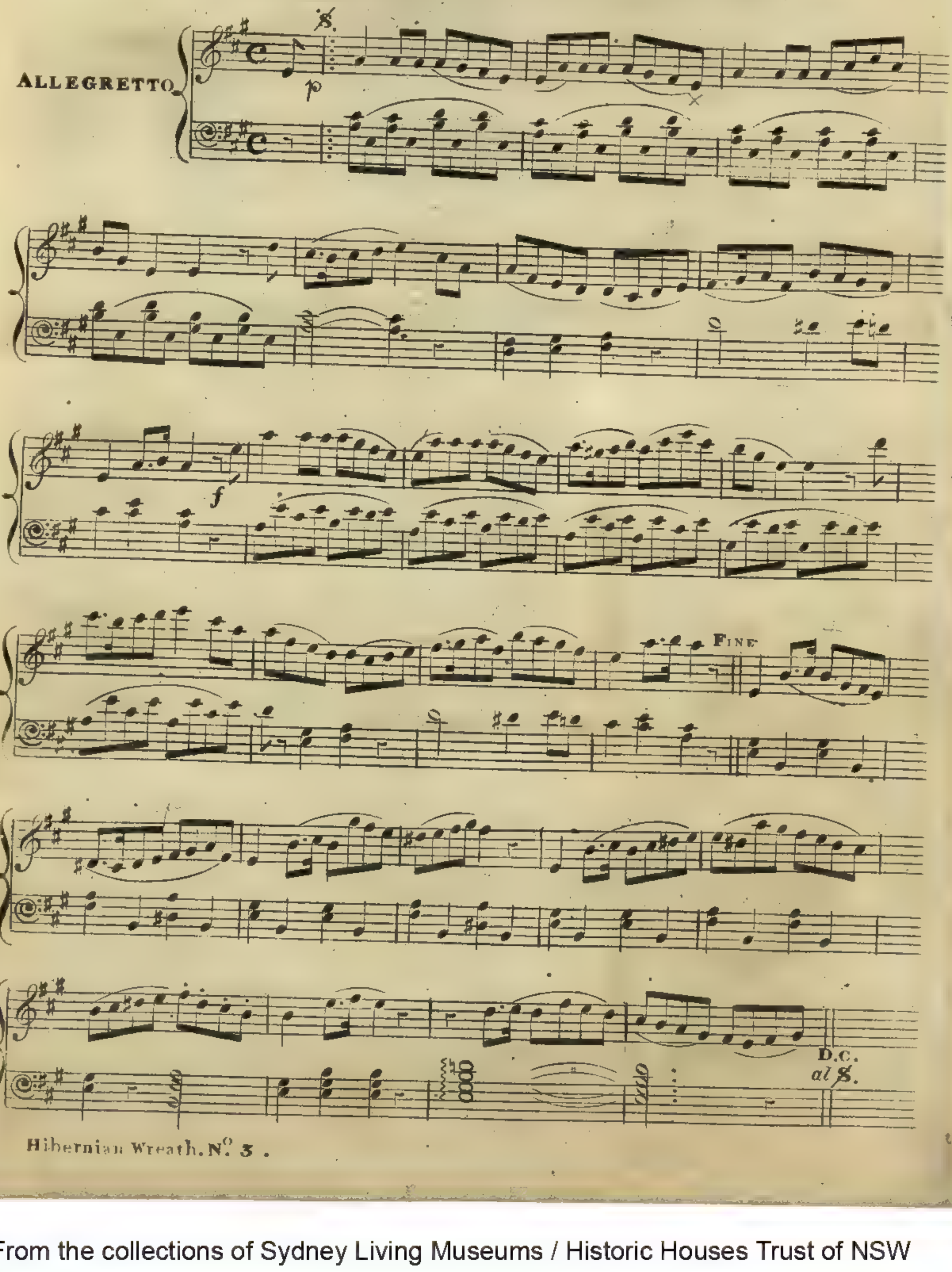
MAID OF DERBY. known as "Eveleen's Bower."

ALLEGRETTO



Hibernian Wreath. N.° 3.

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PLANXTY KELLY. known as "Fly not yet".

ALLEGRO MODERATO.

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12.

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AIR ITALIEN.

"O CARA MEMORIA"

F. HÜNTEN.

ANDANTE CON MOTO.

N° 1.

T E M A

p

p *Con espress:*

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VAR: I.

p

f

p dolce.

f

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

4.

GRAZIOSO.

1ma R:

2.

p

f

ff

p *Dol.*

8va

f

diminuen – do

loco

p

8va

loco

f

ff

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L'ARPEGGIATE.

VAR: 3.

p

f

P dolce.

b 2 + 1 + 4

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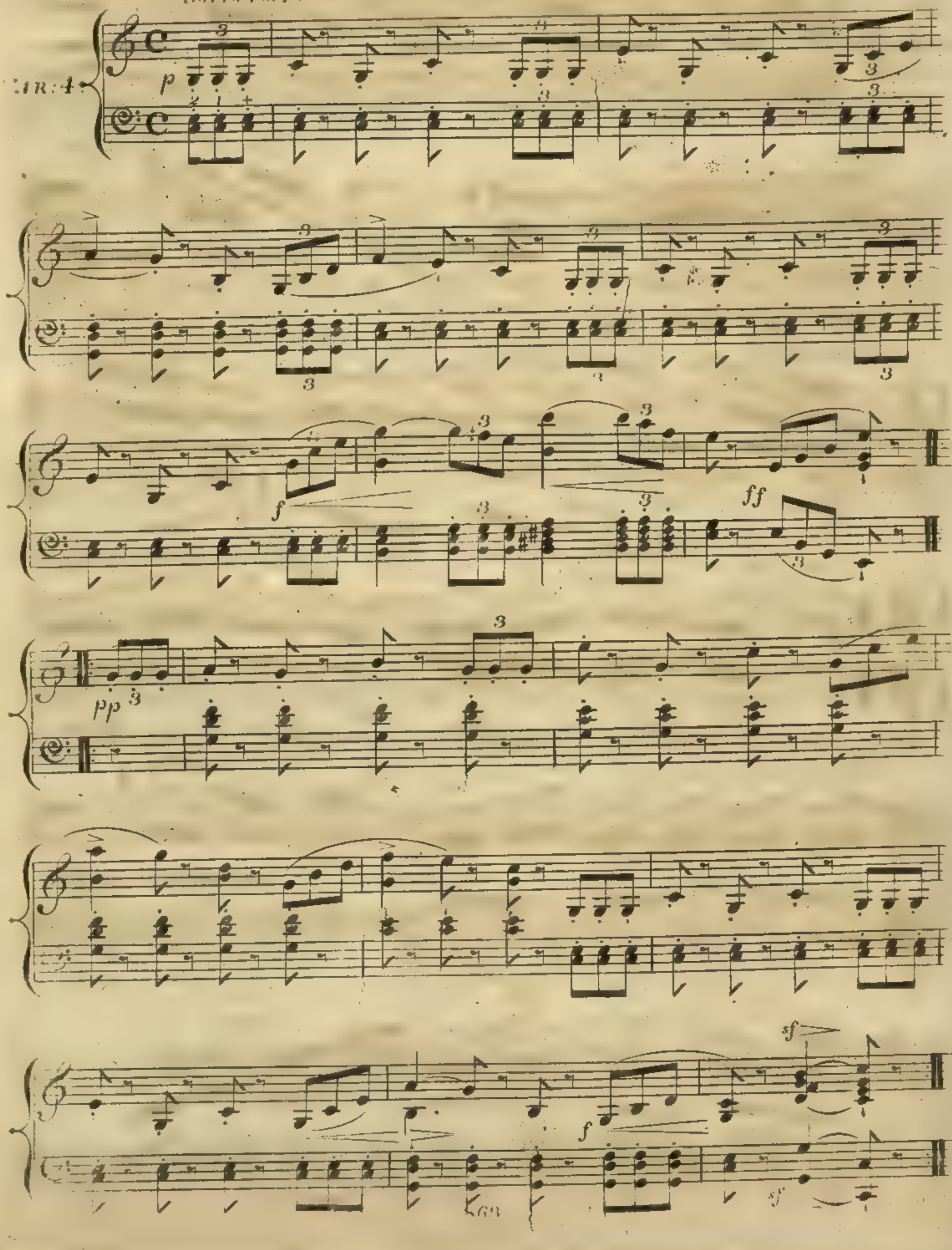
Sotto voce.



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VAR: 5.

CON GRAZIA.

p

8va

f

8va

p

8va

loco

8va

f

loco

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VIVACE NON TROPPO.

FINALE.

p

animato.

sempre cres.

f

cres - - - - - cen - do

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cres _ cen _ _ do.

ff

p Dol.

fz fz fz fz fz fz

8va

f

loco

p

cres - cen - - do.

f

ff

sempre. ff

8va

loco

fz fz fz fz

FINE.

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ALLEGRO VIVACE.

p

f

Ped:

Ped:

×2

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

ff ff

ff ff

p Ped. Ped. *

Ped. Legato. * Ped.

pp ff

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

pp

8va loco

Cres

p

p

L H

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Cres.

8va.....loco

fp Cres. ff

p Dim:

f p

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

f

f *f*

Ped:

*

Ped:

*

f

f

ff

Fine

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SOUVENIR DE LA GRANDE BRETAGNE

C. CZERNY.

INTRODUCTION.

ANDANTINO TRANQUILLO.

pp Ped * Ped * poco * Cres. Ped * Ped * Ped Dim. 8va pp delicatam: * loco hr Ped Rallent:

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"PEACEFUL SLUMBERING ON THE OCEAN"

Andantino.

TEMA.

pDol.

pp

rf

p

VAR: I.

p

Ped

Cres.

p

sf

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

p Dol.

8va

Cres. Ped

sf

f Ped

Animato.

VAR: 2.

f

8va

loco

p Dol.

Cres.

f

8va

loco

p

sf

p

f

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8va

loco

p Ped leggier Ped * Ped * Cres.

f

8va

loco

8va

p Ped * Cres. Ped * f Ped sf *

VAR: 3.

Leggiermente scherzando.

8va

loco

p Ped * Ped * Ped *

8va

loco

Ped Ped

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8va

Ped * Ped * Ped * Ped *

8va loco

Ped *

8va loco

Ped * Ped * Ped * Ped *

8va loco

Cres.

f Ped *

Handel's Messiah newly arranged from Mozart's Score by John Bishop 1/.

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Più Tranquillo.

VAR: 4.

p Dol. con sentimento

8va

hr

loco

rf

Dol.

sf

p

pp delicatam

calando

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VAR: 5.

Animato.

ff Ped Ped p Dol.

Cres. ff Ped Ped p Dol.

1 2 3 4

8va loco

ff Ped sf Ped sf Ped Ped p Dol. leggier Ped Ped

ff Ped Ped Ped Ped Ped p Dol.

8va 8va loco

Ped Ped Ped Ped sf

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

p Dol.

piu tranquillo

f

Ped sf Ped sf

Dim.

p smorz Dol.

Animato

f sf Ped sf Ped p Ped

f Ped sf Ped p Ped

8va

Dol. leggier

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gva

Dol.

leggier

gva

loco

Cres.

gva

loco

f

Ped

ff

sf

*

"THE DEAR LITTLE ISLAND."

ALLEGRO VIVACE.

p

Cres.

sfp

f

Ped

* Ped

*

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ff Ped * Ped * Ped *

p Dol. Cres.

f gva Ped * Ped *

gva loco gva

sf Ped * Ped * Ped *

gva loco gva

sf Ped * Ped *

gva Cres.

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8va

loco

ff Ped * sf Ped * sf Ped *

p Cres. f Ped *

sf Ped * p Cres.

8va

Ped * Ped * Ped

8va

f Ped * Ped * Ped * Ped * ff Ped

loco 8va

Ped * Ped * Ped * Ped

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ANDANTE CON MOTO.

ten: ten: hr

sf sf sf sfp

sf sf sf p dol: cres: f

sf p 8va loco

dim: pp sf sf

Ped: * Ped: *

sf p espress: pp

dim: Ped: * Ped: * Ped: * Ped:

8va Loco

Ped: * Ped: * Ped: Leggierem:

pp smorz: dol: Ped: * cres: fz Ped: dim:

La Douceur (CZERNY)

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8va loco 8va loco 3

p cres: f sf Ped: dim: * dim: Volante p pp

8va loco

cres: e ra_ _ _len_ _tan_ _do.

loco

f Ped:*leggier Presto

8va

cres:

f dimin: Sempre leggieris

loco Poco lento

rallent pp Ped: ritard: *

La Douceur (CZERNY)

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All.o grazioso e con anima.

p. dol:

1st

2d

pp

cres: f Ped: *

pp

leggier.

cres: f

pp

dol: lusingando

gva

pp

cres: f Ped:

loco

* p dol:

cres: f

gva

loco

ff sf dim: p dol: Ped: legato

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5

p *cres:*

8va *loco*

sf *f*

ff *sf* *Ped:* *fz* * *f/p* *dol: leggier*

8va *loco*

8va *loco*

pp

8va *loco*

cres: *f con fuoco* *sf*

8va

sf *sf* *ff* *dimin:*

Ped:

La Douceur. (CZERNY)

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loco

p Ca- - - - - - lan- - - - - do

p dol: a tempo

p

pp

gva

loco

f

pp

cres:

rf p dol:

gva

loco

cres:

f Ped: * p

leggier

pp

La Douceur. (CZERNY)

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cres:

8va

f fz p fp

pp leggieriss.

Ped: * *

con fuoco loco Piu cres:

cres:

ff 8va

sf Ped: sf dimin:

loco

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p

Poco ritenuto

a tempo

dol

smorz:

f Ped: * *p*

dim:

pp

Ped:

rf

dim:

dol:

cres:

La Douceur. (CZERNY)

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sf Ped: * pp dolciss: dol: con leggerezza. Ped: Ped: *

8va

Ped: * Ped: * Ped: *

8va loco loco

Ped: * f dim: legato.

p dim: Poco smorz: pp cres: Ped: Ped: *

8va 1st loco 2d

>pp fff vivo. Leggier.

Ped

L. Douceur. (CZERNY)

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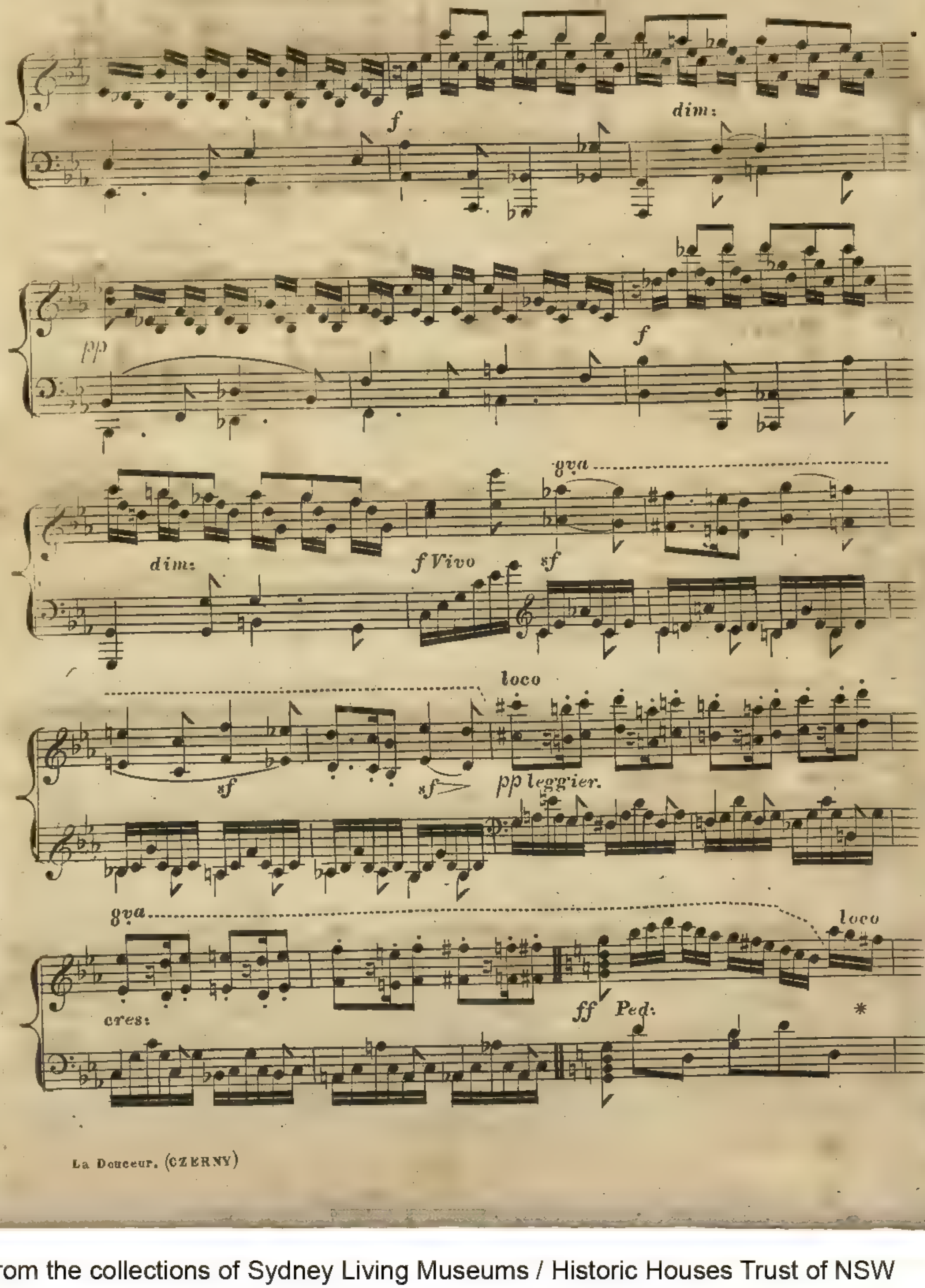

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8va loco

8va 8va

pp leggier. cres: sf sf

f sf dimin:

p Ped: Sempre dimin: Ped: *

loco

Ped: * pp Cal - - an - - - - do

La Douceur. (CZERNY)

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a tempo

p dol:

smorz

pp

pp

ff

Ped:

f

pp

8va

loco

dol:

Ped:

8va

dol:

cres:

f

fz

fz

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

loco

dim:

p

Poco calando

8va

loco

hr

8va

f

pdol:

smorz:

espress:

cres:

8va

f p dol:

pp

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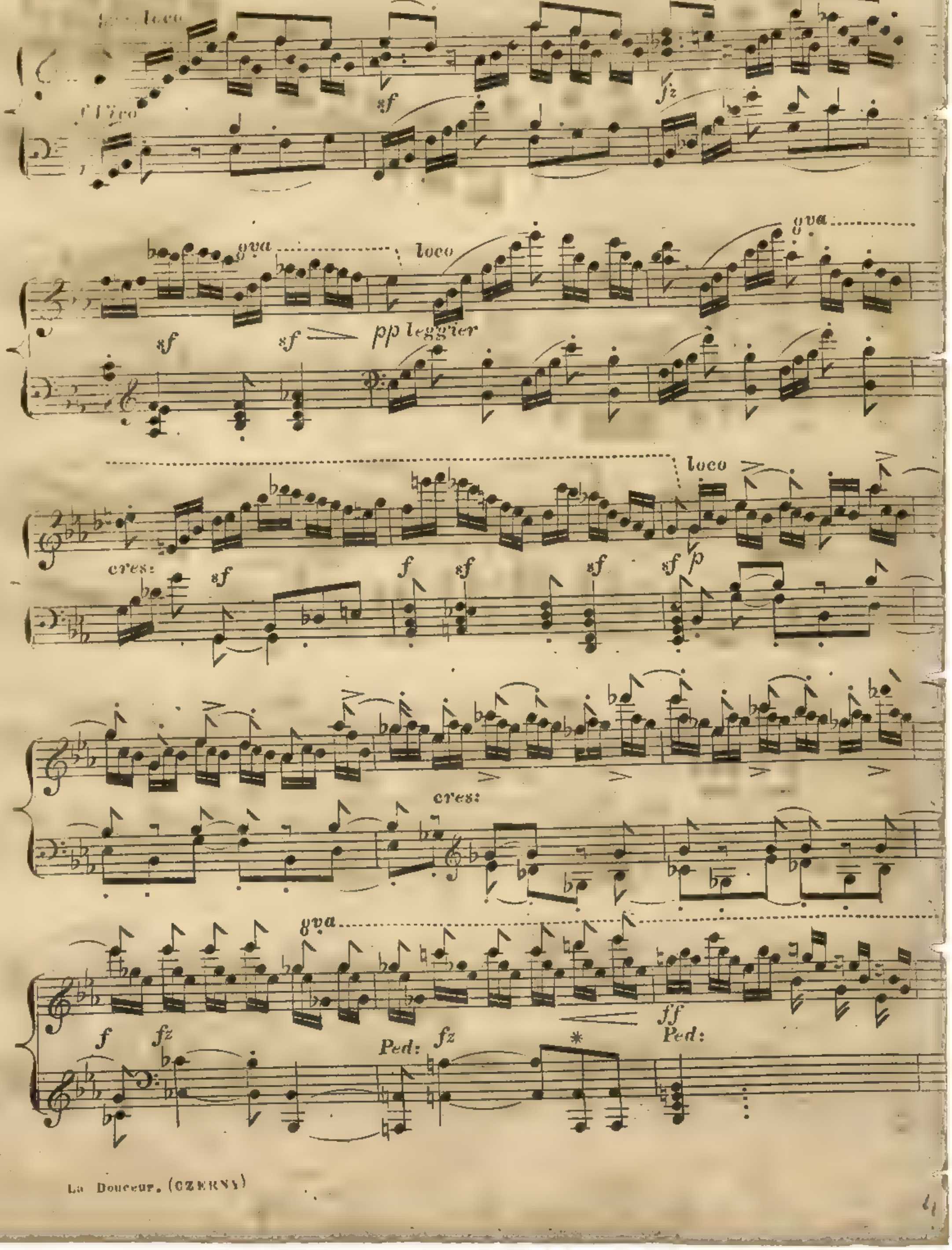

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loco 8va

8va loco 8va loco

sf Ped: ff Ped: sf p dol: leggier

8va loco 8va loco 8va

pp delicatam.

Ped: Ped:

loco

Poco a poco slentando. Ped: pp

8va loco

smorz fpp Ped: cres: ff vivo. Ped: fz fz

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Garland of Love … Variations 2 6
German Air … 3 0
Harriott … Variations 2 6
'Is there a heart.' … ditto … 2 0
'In happier hours.' … 2 6
Isabel … 2 6
Isle of Beauty … Variations 3 0
John of Paris … Rondo … 3 0
Jessie, the flower of Dumblane … Variations 3 0
Kimbolton Castle … Divertimento 3 0
Les Demoiselles, a Set of Quadrilles … 4 0
La Fleuretta, Air Allemand … Rondino 2 6
Lisette, Petite Récréation … 3 0
Métange Ecossaise … 3 0
'O! merry row.' … Variations 3 0
Pretty Page … ditto … 3 0
'Rest, weary traveller.' … ditto … 2 0
Russian Air … ditto … 2 6
Rossini's March from Mosè in Egitto … 3 0
'Sigh not for love' … Rondo … 2 6
Scottish Melody … Rondo … 3 0
'Should he upbraid.' … 3 0
Strike for Tyrol … Variations 3 0
'She never blamed him.' … Variations 3 0
'Though Love is warm a while.' … ditto … 3 0
Variations on Isle of Beauty … 3 0
Ditto … 'In my bower a lady weeps.' … 2 6
Ditto … 'Sun is o'er the mountain.' … 2 6

KUHLAH.

La Clochette … 3 6
La Légèreté, Rondo brilliant … 4 0
Trois Airs Variés … Op. 112 … each 3 0
No. 1. Cavatine du Pirate
2. Mélodie Autrichienne
3. Thême de J. N. Hummel
Trois Rondinos, Op. 117 … each … 2 0
Fantasia sur de Themes de Mozart Op 126 … 4 0

LATOUR.

Martial Air …
Più dolce è placide … ditto …

MAZZINGHI.

'La mia Dorabella' …
'La mano a me dato' …
Russian Air, with Variations …
'The rose will cease' …
Rondo on 'Non più mesta' …
'Se vuol bellare' …
'Una bella' …
Un Cappriccietto …
Second ditto …

MARTIN.

'Fin ch'han dal vino' …
'Giovinette, che fate all'amore.' …
Airs in Pré aux Clercs …
Trio in Pré aux Clercs …
Popular Italian Air as a Rondo …
Les Amateur Quadrilles …
Rondo, Karoline …
Luddesdown Waltz …

MERRIOTT.

'Come, love, to me' … Variations
March Militaire …
Second Band March …
Third … ditto …
Fourth … ditto …
Fifth … ditto …
Sixth … ditto …

MEVES.

'Ah tu non sai' … Variations
'Elena! oh tu ch'iamo' … ditto …
'Pace caro mio sposa' … ditto …

MOSCHELES.

Harmonious Blacksmith … Variations
Parody on 'Di tanti palpiti' …
Rondo brilliant …
Three brilliant Rondos … Op. 6
Ditto, single … each
Variations on an Austrian Air …

PHIPPS.

Three Waltzes …
Introduction and Variations on 'Ah hyd y nos.' …

RAWLINGS.

Divertimento, The Foresters …
Ditto, with Airs from the The Cabinet, Flute Accompt. …
Ditto with two Airs from The Rencontre …
Divertimento, Windsor Forest, Flute Accompaniment. …
Ditto from Spohr's Azor and Zemira …
'Hark! the convent bells' … Variation
Rodwell's Air, 'They mourn me dead' …
Tartar Drum …
The Thorn … Variation
The Nightingale to the Rose …

RIES.

'Amante costante,' from Le Nozze di Figaro … Variation
Bishop's Air, 'When in disgrace' … ditto
Braham's Air, 'Nelson' … ditto
Dashing White Sergeant … ditto
'Said a smile to a tear' … ditto
'When meteor lights' … ditto
'When the wind blows, an Air … Rondo

ROSENBERG.

Gems à la Rubini …
'When time hath bereft thee,' Gustavus the Third …
Masquerade Song … ditto …
La gondoletta …
Les Merveilles de Paganini …
Polish Cavalry March …
Rossignol Waltz …
Taglioni Waltz …
'Smile again' …
Dashing White Sergeant …
'Draw the sword' …
'Winds whistle cold' …
'Fly swift, ye zephyrs' …
Humming Bird …
'Le jeune,' from Guillaume Tell …
Waterloo Waltz, or Battle Piece … Single …
Ditto … Duet …
We have lived and loved, Waltz …
Ditto as a Rondo …
Airs from Le Pré aux Clercs, book 1 and 2, each …
Waltz, Lestocq …
Galop …
Pas de Houssards …

SHELTON (MRS).

'My lodging' …
'Ye banks and braes.' Portfolio, No. 1, …

SIMMS (E).

Blue Bells … Variation
Rising of the lark … ditto
Summer eve … ditto
Une petite Fantaisie …
Grand March and Rondo …

SIMMS (H).

American Air … Variation
Little Military Pieces …
Irish Melody … ditto …

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CHARLES CZERNY.

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Ent. Sta. Hall.

Price 4/

London,
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METZLER & Cº
105, Wardour Street.

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Nº 20.

2nd FANTASIA from PARISINA.

C. Czerny.

ANDANTE.

pp Ped f * pp Ped f * Ped f *

p animato

cres dim p cres

Ped * p dolce

cres sf

p cres f dim

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

8va

Più anima

hr hr hr

p mf

Ped

loco

hr hr hr hr

cres

8va

loco

f dim p pp

Ped * Ped * Ped Ped

8va loco 8va

leggiermente * Ped * Ped cres *

loco

ff dim

Ped

loco

p pp rallent:

Ped

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Allegro giocoso.

p sf p

8va

cres

loco

f p.

p

8va

cres f loco p

8va

dol:

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

cres

1st loco

f Ped * Ped * Ped *

8va 2d loco Vivace

Ped *

8va loco

fp Ped

cres 8va

ff Ped dim * p rallent.

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Molto mosso.

loco

dolce

cres

dim

8va

leggierm.

Ped * Ped * Ped * Ped *

8va

loco

cres

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

loco

f fz ff Ped *

8va loco

Ped * Ped * Ped *

Ped * Ped * p

pp

ri tar dan do

Andantino.

p

pp

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

8va

25

loco

Larghetto.

Cantabile
Dolce

8va

loco

8va

delicatam

Ped

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

p

8va

loco

p

dolce

cres

f

Ped

* Ped

lr

p

Ped

* Ped

8va

Péd

* Ped

ff Ped * ff

ff

Ped

loco

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Allegro molto agitato.

pp

cres
Ped
*
Ped
*

Ped
*

ff Ped
lr
*
Ped

lr
*
*

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

8va

loco

Ped

dim

8va

cres

ff

Ped

fz

loco

Ped

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Ped * Ped * Ped * Ped *

Più f fz

Sempre più forte e legato...

8va

ff Ped * Ped * sf

loco

ffz Ped fz * Ped rf *

8va

loco

sf sf sf sf sf sf

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

fp cres

8va

fPed

Animato.

loco

p dolce

Ped

pp

Ped

pp

cres

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Ped

p

8va

Ped

loco

cres

8va

Ped

*f Ped

*

fp

cres

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

ff Ped sf * Ped sf * Ped *

loco

Ped * p dolce

8va

Ped * fp dim Ped

loco 8va

pp Ped * leggierm

loco

pp Ped

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Allegro vivace.

p

Ped * Ped * calando

8va loco

Ped * Ped * Ped *

8va

Ped * f Ped * dimin e calando

cres ff Ped * pp Ped *

loco

Ped * cres ff Ped * pp dolce

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8va

Ped * Ped * Ped

loco

Con fuoco.

ff sf

loco

8va

sf sf sf sf sf

loco

f Ped * Ped * Ped *

8va

fz Ped

8va

loco

Ped * Ped p

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pp Ped * Ped * Ped cres * loco

8va 8va

ff Ped sf ff Più stretto. loco sf sf sf

loco 8va loco

Ped * fz Ped * Ped *

8va loco

Ped * Ped *

8va loco

ff Ped loco

8va loco

Fine.

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Nº 21.

3rd FANTASIA from PARISINA.

C. Czerny.

MODERATO ED ESPRESSIVO.

8va

ff Ped

sf

p

loco

dolce

cantabile

8va

loco

pp

pp

Ped

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2

8va

pp

loco

hr

Grazioso

8va

hr

hr

Smorz.

pp

ca lan do

loco Molto Allegro.

fp

fp

fp

8va

Ped sfp

sfp

Ped sfp

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

f

loco

ff

fz Ped

gva

loco

sf *sf* * *Ped p* * *pp Ped. rallent.* *

Allegro Moderato.

p

sf

p

cres rallen.

p

gva

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Vivace.

8va

p

cres

f

8va

cres

loco Animato.

f

f

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

8va

sf

ff

loco

f

8va

più f

loco 1st

con fuoco

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

8va

2d

loco.

Ped Leggiermente. Ped * Ped *

8va loco

Ped * Ped cres * Ped * Ped *

f fz p

8va

f

cres

pp

loco

poco calando

Andante.

p Ped * Ped * pp Ped * Ped *

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Ped * Ped

Ped cres * Ped * ff

8va

pp Smorz. f Ped * sf Ped loco p

dol espress

8va

f fz Ped * fz Ped * p dolce loco

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Animato.

8va

Ped * Ped * cres

Ped * Ped

f

hr

Vivace.

loco

8va

ff agitato

fz Ped * Ped

p

dim Ped *

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

loco

Ped

più p

Leggierm.

* Ped

*

gva

pp

Ped

* 1 *

loco

*

Molto Allegro.

ff Ped * p

p

ff Ped * p

p

cres

gva

ff Ped * p

f

sf Ped *

sf Ped * >

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

cres

p

ff Ped *

loco

dim

8va

f

ff

p

ff Ped f con fuoco

loco

*

fp

cres

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8va loco

f ff Ped * sfp cres sfp cres

8va

sf sf ff Ped * Ped *

fz ffz Ped *

ffz Ped * ff Ped fz sf sf

dim p * pp Dolcissimo Ped loco

8va

Leggierissimo. loco Ped *

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Andante.

p dolce espressivo.

8va

Ped

loco

rf Ped pp

cres

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loco Grazioso.

Ped * Ped * dolce

pp Delicamente.

8va

loco

pp

8va

loco 8va loco

Vivace.

f Ped * Marcato ff Ped * fz

8va loco

ff Ped * Ped *

Souvenir Theatral. (C. Czerny) Nº21.

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8va

f/p Ped. dolce * Ped * Ped *

Ped cres * Ped ff loco con fuoco

8va loco 8va loco fz

fz Ped * Ped fz ff Brillante. * Ped

8va fz * fz Ped

ff Ped fz Ped

Ped ff Ped * fz loco

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Moderato e Maestoso.

pp dolce

sf

cres

f

dolce

Ped * *sf* *Ped* * *cres* *Ped* *

8va

sf *Ped* * *sf* *Ped* * *piu f sf* *p*

Stringendo

cres *f* *ff* *fz* *Ped* * *fz* *Ped* *

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Molto Allegro

8va

ff

sfPed

loco

Ped

* Ped

8va

loco

*sf

sf

Ped

8va

loco

cres

sf

sf

f

p

f

p

8va

f

p

cres

ff

Ped

fz

Ped

8va

loco

sf

sfloco

sf

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8va

sf+ 1 3 2 1

ff

loco

8va

Ped

*fff Ped

fz *

Presto

Ped sempre ff

fz Ped

fz Ped

fz Ped

loco

8va

Ped

Ped

loco

8va

Ped

fz Ped *

loco

8va

Ped

* Ped

loco

* Fine.

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A DUETT

For two Performers on the

Piano Forte

in which is introduced the

ADMIRED AIR OF **Adolce Concento** WITH VARIATIONS

COMPOSED BY

T. LATOUR.

SYDNEY.

Price 4/.

Published at F. Ellard's Music Saloon,
George Street.

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2. SECONDO.

ANDANTINO PASTORALE.

DUO.

p p

mf

p

Cres-cen-do

f p

f

Cres

Smorz: pp

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ANDANTINO PASTORALE. PRIMO

DUO.

3

p

mf

Cres..cen.do

f

p

Dim

p

mf

Cres

Smorz: pp

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SECONDO.

O DOLCE CONCENTO.

ALLEGRETTO

p

Cres

f

p

Cres

f

VAR: *1.*

Cres

Cres

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

O DOLCE CONCENTO. PRIMO.

ALLEGRETTO

p

Cres

f

p

Cres

8va

Dolce

VAR: 1.

8va

8va

8va

Cres

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SECONDO.

SCHERZANDO.

VAR: 2.

UN POCO ANDANTE.

VAR: 3.

Espressivo

Minore

Cres

Cres ceu do

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SCHERZANDO. PRIMO

VAR:2.

UN POCO ANDANTE.

VAR:3.

Espressivo.

Cres

Cres cen do

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TEMPO PRIMO. SECONDO.

VAR:4.

Maggiore.

ALLEGRETTO.

VAR:5.

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VAR:4.

Maggiore

8va

8va

8va

8va

ALLEGRETTO.

VAR:5.

8va

8va

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VAR:6

Cres

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

VAR:6

f

8va

fz

p

loco

f

8va

fz

p

8va

fz

8va

Cres

fz

8va

fz

ff

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MOZART'S THREE FAVORITE Waltzes

Price 2/-

Arranged for the Pianoforte

SYDNEY PUBLISHED BY F. ELLARD GEORGE ST.

WALTZ. 1.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

WALTZ.
2.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

WALTZ.

3.

pf

1st 2nd

dol sf sf sf sf sf sf

f f

1st 2nd

p

D.Capo.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

THE OVERTURE TO LODOISKA,

for the

PIANO FORTE,

Price 2/6

Sydney. Published by F. Ellard, George Street.

LENTO.

Allegro con Spirito.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

cres

f

V.S.

Ov: to Lodoiska.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

f

Ov:to Lodoiska.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

f *p* *f*

fz *fz* *p* *fz*

V.S.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

f

Ov: to Lodoiska.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Auld Robin Gray.

Arranged & Varied
for the
PIANO FORTE.
and most Respectfully Inscribed to
Mrs Henry Harpur
BY
R. SCHROEDER.

Pr. 2/

Sydney Published at F. ELLARD'S Music Saloon George Street.

AULD ROBIN GRAY.

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VAR: 1. ALLEGRO.

Auld Robin Gray.

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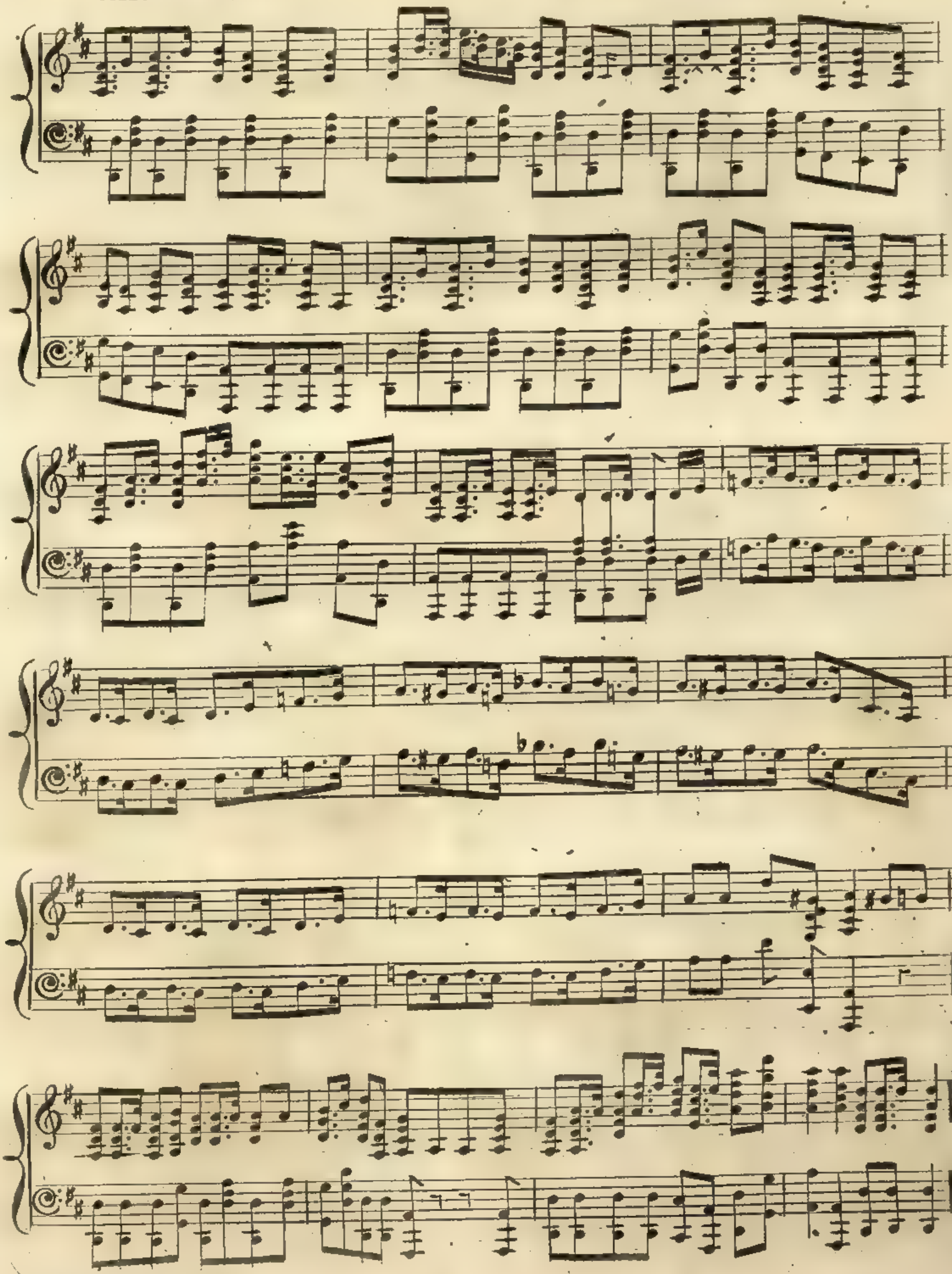
VAR: 2. MARCIA.



Auld Robin Gray.

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INTRODUCTION.

ALLEGRO MODERATO

8va loco

Dim:

AIR

ZAMPA

ALLEGRETTO

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VAR: 1.

8va

loco

8va

8va

8va

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

8va

VLN: 2.

8va

8va

p LEGATO

8va

8va

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

TEMPO DI VALSE.

FINALE.

8va

8va

Dolce.

p

8va

8va

loco

8va

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

8va

8va

loco

Cres:

f

Dolce.

8va

loco

8va

loco

Fine

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

MA CHERE LISETTE.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

VAR: 1.

p *cres*

p

f

p

cres

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

VAR: 2.

f

mf

f

dim

p

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

UTH, in an
n correspond in
ven for the first
general knowled
dwriting, addres
an advertising a

private house
ept, a good COOK
and who has a ref
ust be industrious
Under Housemaid,
and occasionally to
Apply, between
reet, Strand.

a lady and her
en devoted their tim
of CHILDREN, to
treated with truly ma
en paid to their healt
althy, with large ga
am. Apply, post p
ington.

a family resid
EMAID who thor
at her needle, clean
Not under 28 years
quiry for sobriety,
a nobleman's or gen
ost the lady from the
lace, Torrington-squa
ity.

PURCHASE, f
OUSEHOLD FURN
e. No charge for rem
warehoused, and the f
auctioneers and val
warehousemen, 30, 31
nected at 2½ per cent.

PURCHASE
D FURNITURE, fo
given. Noblemen,
antity or description of
re, and pianofortes.
the most eligible mod
be avoided. Apply t
Russell-street, corner

to PURCHAS
D FURNITURE,
be given. Noblem
having any quantity
china, glass, books,
find this is the ma
e and expense are
house agents, 91, New

to PURCHASE
ion of Ladies', Gentlem
PAREL, Regimentals
of the above to dispos
dressing, pre-paid, to
reets, Holborn. Par
e the utmost value ev
on at any time within

LEFT-OFF CL
en given—Mr. PEAL
arge or small) of LEF
and Dresses of any n
or new clothes made in
pply personally, or b
. Distance no object.
ame terms.

to PURCHASE,
and children's LEFT-O
ry, Books, &c. Ladi
one of will have the best
id, to JAS. HUTCHI
the country, carriage
. Ladies and gentle

SITUATION,
age 30, who perfect
flower garden. Can b
er. For further parti
ch's, nurserymen, Hig

WANTED, by
has a good drying gro
getting up her linen
e required. Direct
am.

S.—WANTED,
two families WASH
upply of water. She
to Mrs. Hoard, laundr

G.—WANTED,
one or two families' W
fine linen, and can be
Street, post paid, to

ERS.—WANTED
SECOND-HAND MI
of 5 and 7 in the eveni
Holborn.

AID in an hote
perfectly understands
her present situatio
corner of Bond-street,

g of an amiable
the best society,
SITUATION either
lady or elderly gentl
rences of first respe
office, Bristol.

PERSON, aged
ment of children, t
perintendence of a n
the charge of a you
ons can be given. A
, High-street, Kens

PERSON, of
n ENGAGEMENT
NGEMENTS of a
mpetent to impart th
house of business, or
ject to the country or
laymaker, 280, Regen

EEKEEPER.—
o has been accustom
getting up fine linen
at and worthy of co
small family as hous
clothes. This adve
nxious to get her a l
Cheller, Chapel-stre

ANTS.—WA
miles from town,
as Plain Cook an

VIVACE.

scherzando. *p*

8va

f

loco

8va

dim

8

p

BOLERO.

f

Ped: * Ped: *

(3193)

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p

cres

f

Ped: * Ped: *

VAR:5.

sempre pp

Ped: * Ped: *

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MAESTOSO.

VAR: 6.

f

pp

f

PASTORALE.

VAR: 7.

f

legato.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

8va

p

6

f

ALLEGRO.

VAR: 8.

f sempre.

Ped:

8va

Ped:

8va

Ped:

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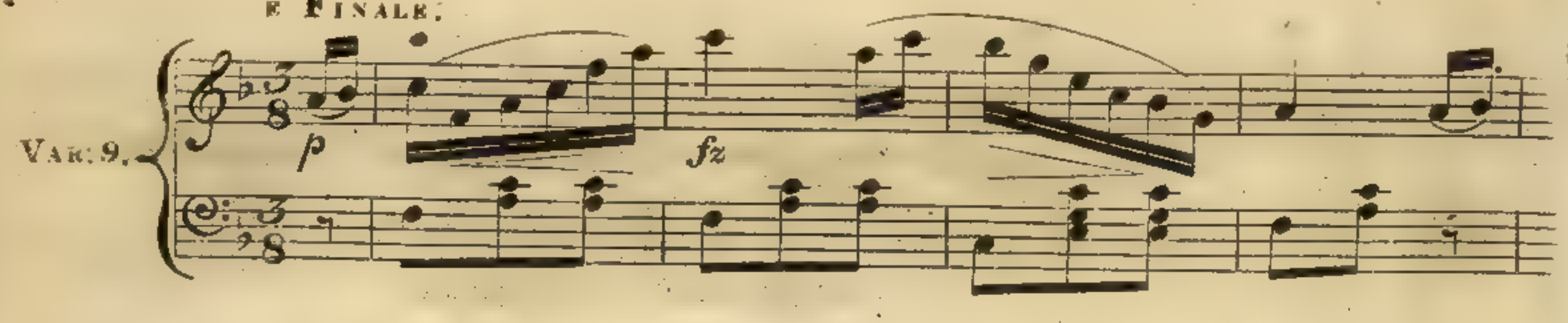
E FINALE.

VAR: 9.



(2193)

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cres

8va

loco

f

ff

Ped:

8va

h

p

fz

Ped:

8

cres

fz

f

8

loco

ff

Ped:

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Will thou meet me there Love

Allegretto, with spirit but not too fast

Where as dew-y tide-light lingers

Oer the balmy air Love Harps seem touch'd by fairy fingers,

Will thou meet me there, Love? Where as dew-y tide-light lingers, Oer the balmy

air Love Harps seem touch'd by fairy fingers, Will thou meet me there, Love

While the rapid Mallow's flying, And each distant murmur dying,

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

leaves a-lone a-round us sighing, Wilt thou meet me there love, Wilt thou meet me

there love. Where as dewy tinted fingers, Ope the bal-my air, love Harps e'en tho touched

fairy fingers, Wilt thou meet me there, love, Wilt thou meet me there love

Wilt thou meet me there love

Where soft gales from beds of flowers Fragrant incense steal love

Where soft gales &c

While the first of love is singing Light and airy and gay

Replete with the fall heart thrilling Wilt thou &c Wilt thou &c

Where as dewy twilight &c

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INTRODUCTION.

G. Kiallmark.

Allegretto.

pp

p

mf

8va

f

p

loco

p

Freischutz. (Kiall^{k})

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mf cres: f pp

poco cres = = cen = = = = do rf ten: pp Prestissimo sf

WALTZER.

Giuliani.

mf

cres:

dol:

f

dol:

cres:

f

rf *sf* *sf* *sf* *p*

Freischutz *Kuhlau*

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

p

dim: *pp* *ppp*

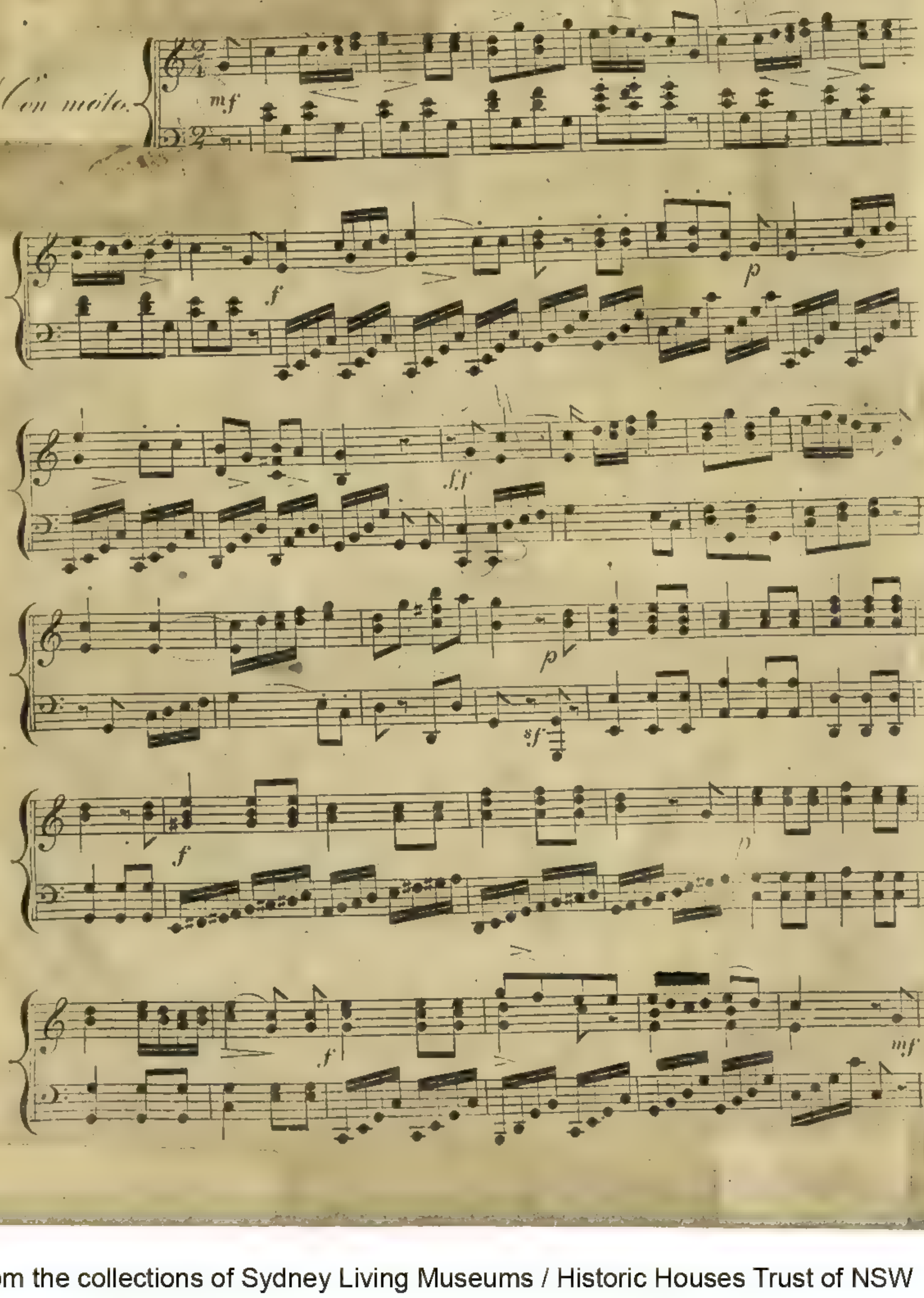
From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Miss Lee

Miss Lee

CHORUS.

Con moto.



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cres:

cres:

pp

R.H.

cres:

ff

p

cres:

8va

loco

f

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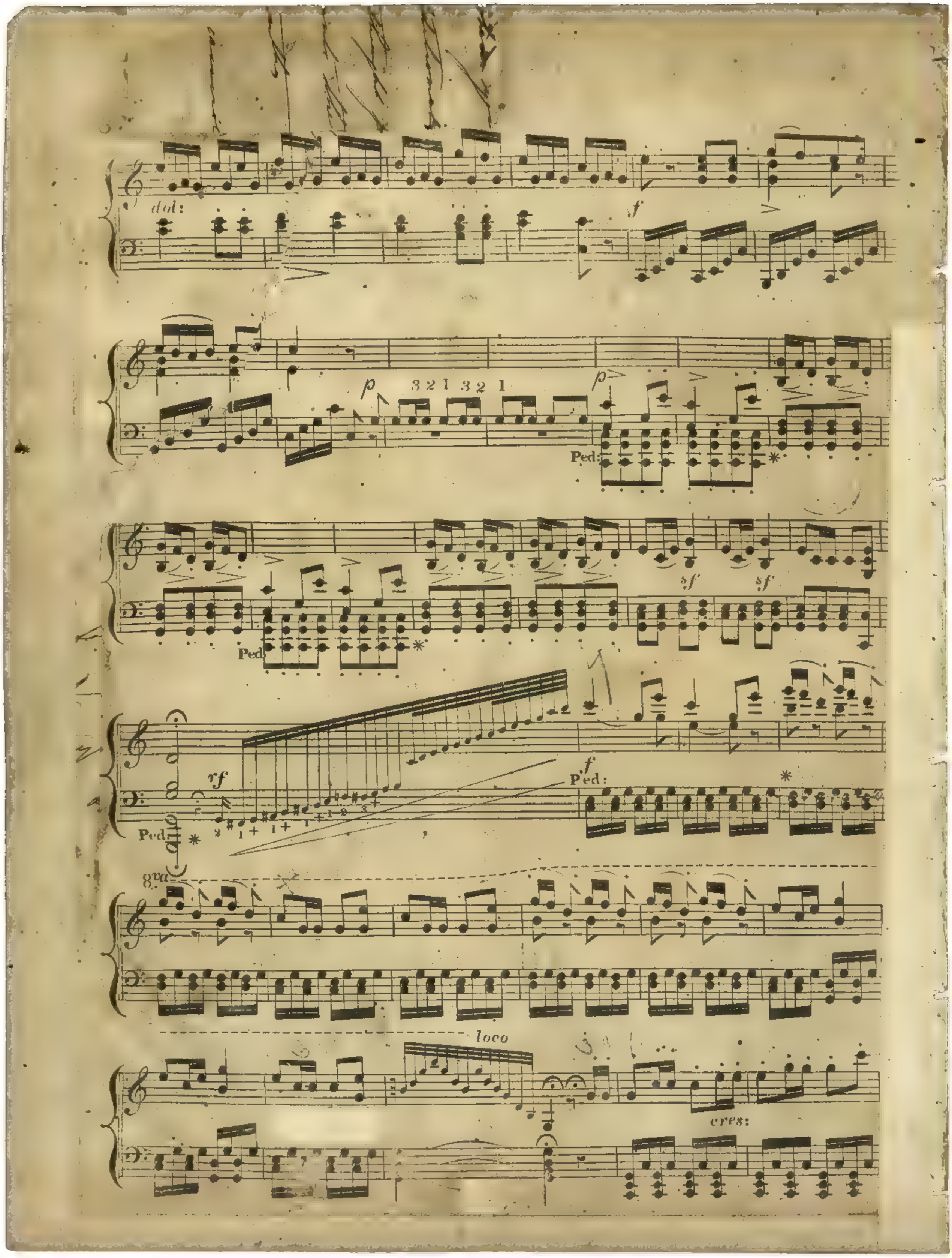

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

from
the grand Ballet

Masaniello

OU

LE PECHEUR DE PORTICI.

The genuine Airs by Auber. *Arranged for the*

Piano Forte

BY

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

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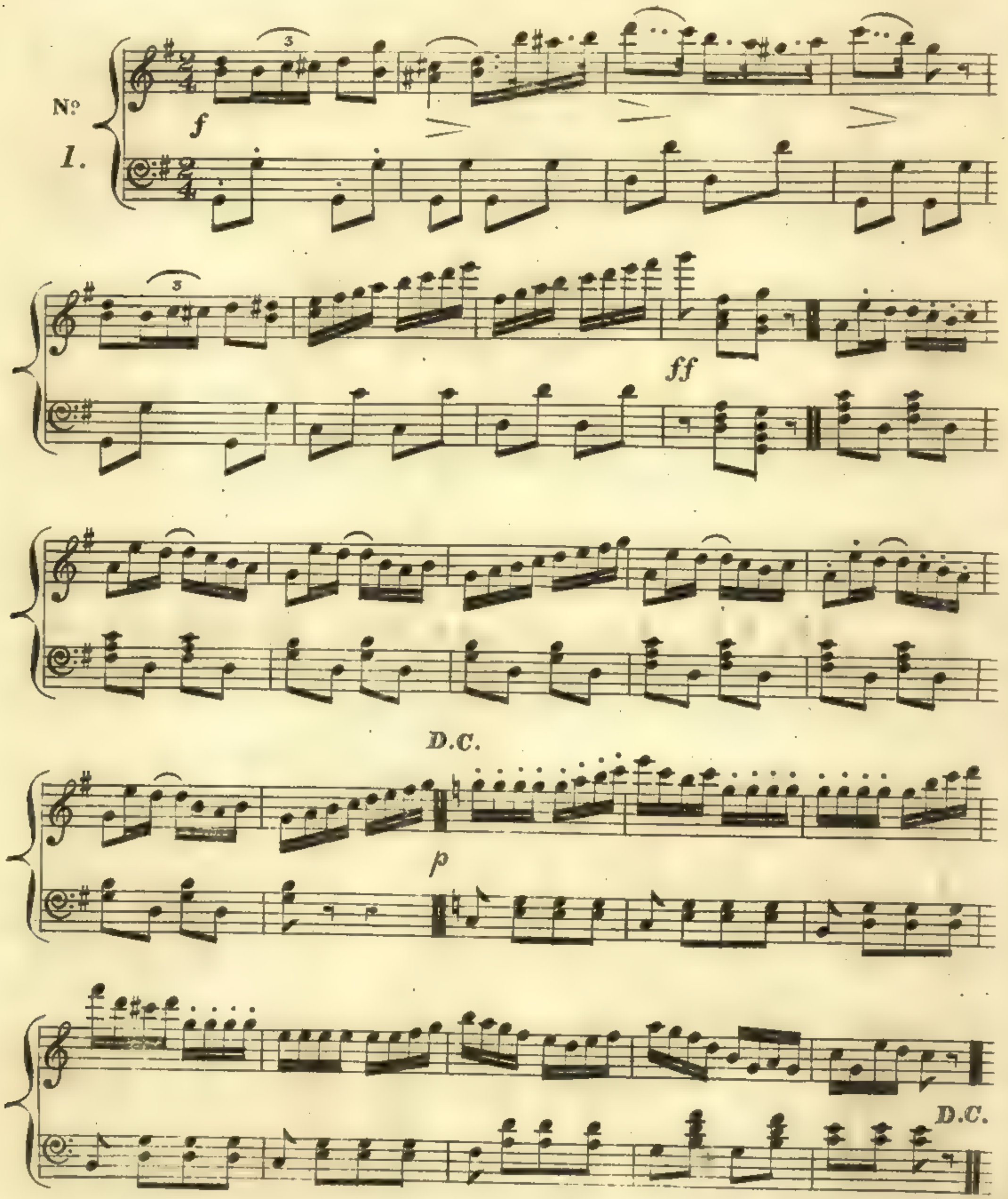

FIGURE__ DU PANTALON.

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LA GUARACHA.

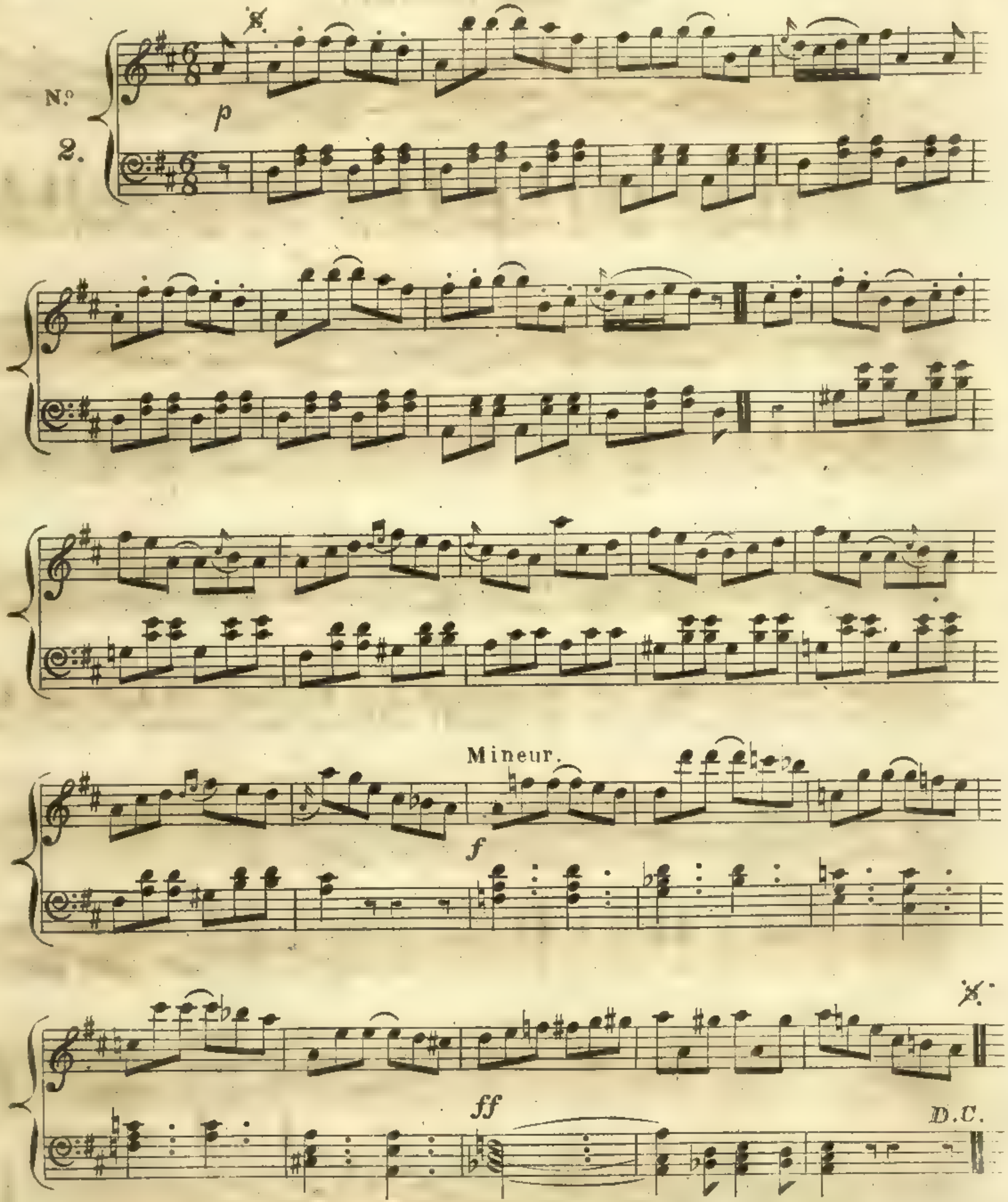

FIGURE L'ÉTÉ.

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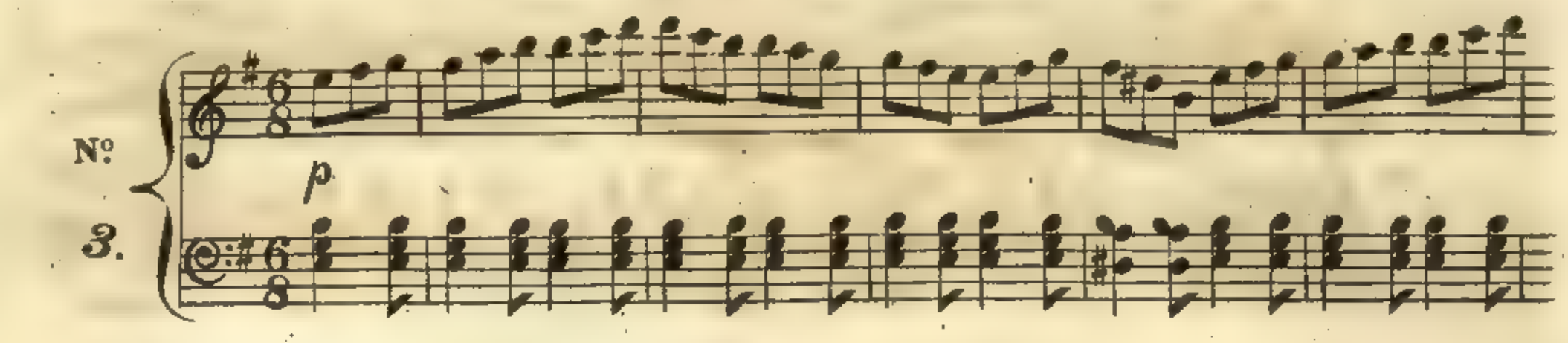

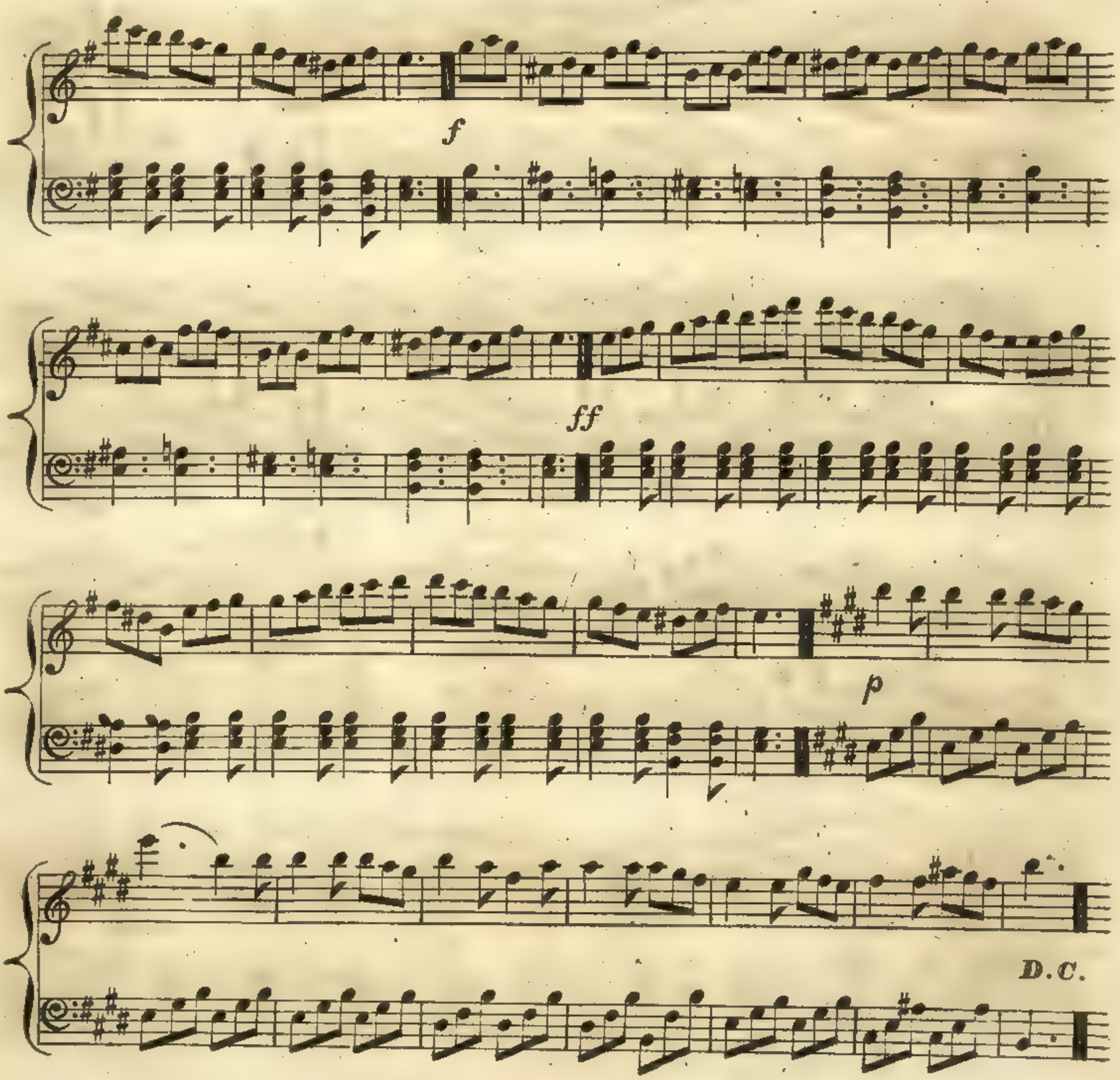

FIGURE—LA POULE.

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8va

No 4.

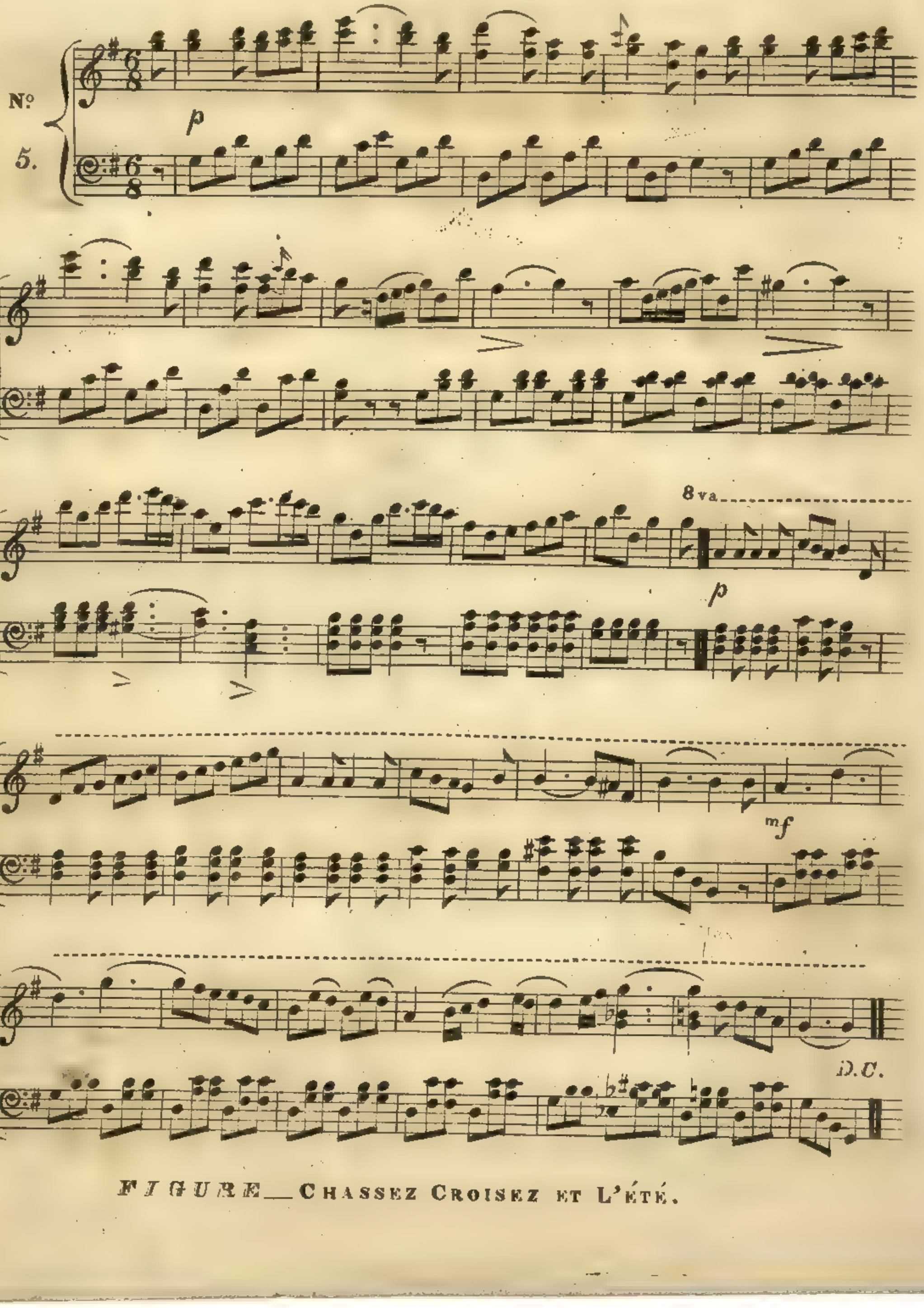
f

Loco.

D.C.

FIGURE _ LA TRENIS.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW



FIGURE__CHASSEZ CROISEZ ET L'ÉTÉ.

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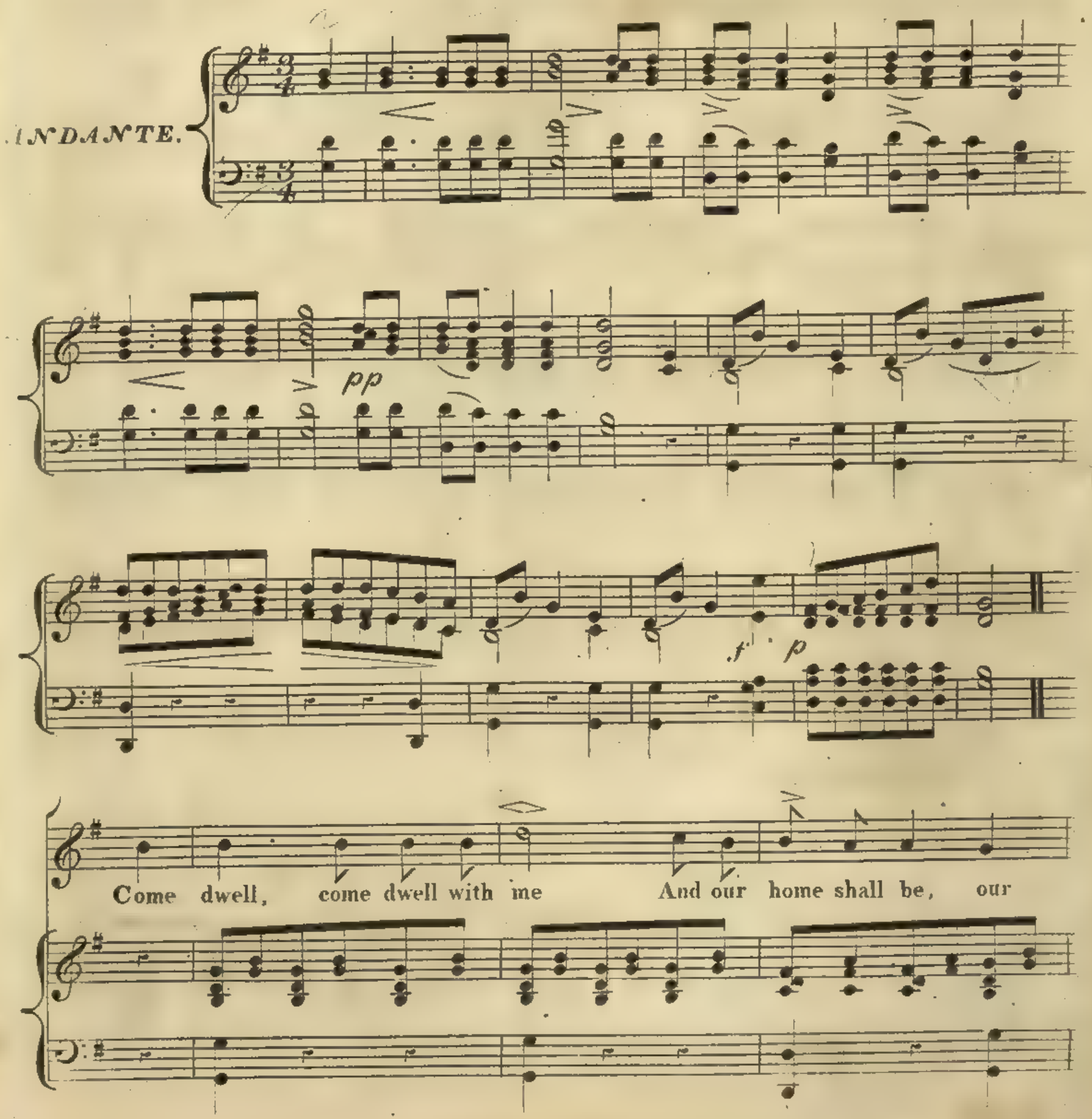
From the collections of Sydney Living Museums / Historic Houses Trust of NSW

COME DWELL WITH ME.

Poetry by T. H. Bayly Esq: *Composed by Alexander Lee.*



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

home shall be A pleasant cot, in a tranquil spot, With a distant view of the

changing sea; My cottage is a magic scene, The shelt'ring boughs seem e_ver

green,... The streamlet as it flows a_long, Is murmuring a

fairy song, The streamlet as it flows a_long, Is murmuring a fai_ry

Come dwell with me.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

song; Come dwell with me, Come dwell with me, Come, come, come,

cres.

come, Dwell with me, Come dwell with me, Come dwell, dwell.... with me.

f dim. *p*

The tendrils of a purple vine, A_ round the rus_tic porch shall twine, The

Come dwell with me.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

4

woodbine and the wild rose flow'r, Will make each casement seem a

bow'r; I will not let thee once re-gret The gay saloons where first we

met,.... 'Twill be my pride to hear thee say, Love makes this val-ley

far more gay, 'Twill be my pride to hear thee say, Love

Come dwell with me.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

makes this val_ley far more gay; Then dwell with me, Come

dwell with me, Come, come, come, come; Dwell with me,

Dwell with me, Come dwell, dwell..... with me.

Come dwell with me.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Performed at the Theatres Royal Drury Lane and Covent Garden.

VOCAL.

...y, since my words are weak		Sung by Mr. Templeton.
...you through life's journey wander		—— Mr. Templeton.
Beauty is the charm		—— Mr. Phillips
Gentle Pilgrim, pray beware		—— Miss Shirreff.
When one is single		—— Miss Shirreff.
Dear is my child		—— Mr. Seguin
The spring time of the year		—— Miss F. Healy.
In youth's endearing age		—— Miss Forde.
'Tis a pleasant consolation		—— Miss H. Cawse.
'Tis by his looks (Trio)		
Mother, I am not to blame		—— Miss Turpin.
Maiden, I will ne'er deceive thee		—— Mr. Collins.
Down in yon glen		—— Miss Turpin.
I've gaz'd on beauty's brow		—— Mr. Collins.

PIANO-FORTE.

The Overture, with an (ad lib.) accompaniment for the Violin.
Ditto, arranged for two performers, with (ad lib.) accompaniments for the Flute, Violin, or Violoncello, by Rimbault.
The celebrated Pas Chinois, arranged by Henri Herz.
Select Airs, in three books, arranged by S. T. Rosenberg.
The admired Pas de Lanternes.
Pas Chinois, arranged by Musard. Six Airs, arranged by Adam.
Favourite Airs, for two performers, by Rimbault.
Rondo, by Burgmuller,
A Favourite Air, arranged as a Duet.
Two sets of Quadrilles, with Flute accompaniment, (ad lib.) arranged by Musard.
Ditto, for two performers, by H. Lemoine. A set of Quadrilles, arranged by Weippert.

HARP.

The favourite March, arranged by N. C. Bochsa.
Fantasia, on Miss Shirreff and Miss Cawse's Songs, by T. Labarre.

HARP AND PIANO-FORTE.

The Overture, and select Airs, arranged by N. C. Bochsa.

ORCHESTRA AND MILITARY BAND.

The Overture, for a full Orchestra. Ditto for a Military Band.
The Airs, for a Military Band, in two books.

LESTOCQ.

COMPOSED BY AUBER.

Performed at the T. R. Covent Garden.

VOCAL.

...erry Dance and Moonlight Song		Sung by Miss Shirreff.
...he smile of my love		—— Miss H. Cawse.
...itto, arranged for the Guitar		—— F. W. Brandau.
...ow sweet to pass life's gentle hour,	(Duet),	Miss Shirreff & Mr. H. Phillips
...oung fragrant rose,	(Air),	—— Miss Betts.
...h! gentle love!	(Air),	—— Mr. Wilson.
...itto, arranged for the Guitar		—— F. W. Brandau
...rink to the brave.		—— Mr. H. Phillips.
...stray me not,	(Duet),	Miss H. Cawse and Mr. H. Phillips.
...he native roundelay		—— Miss Shirreff.
...he lightest step,	(Trio),	Miss Shirreff, Messrs. Wilson and Giubilei
...ove will play the leading part		—— Mr. H. Phillips.
...itto, arranged for the Guitar		—— F. W. Brandau.
...retty little Muscovite,	(Quartet)	Misses Shirreff, H. Cawse, and Betts, Messrs. H. Phillips and Giubilei.
...oung Sorrow hath pressed,	(Trio),	Miss Shirreff, Messrs. Phillips & Wilson.
...he truth at once disclose,	(Duet),	Miss H. Cawse and Mr. Giubilei
...ly loved and native home		—— Mr. H. Phillips.
...itto, arranged for the Guitar		—— F. W. Brandau.
...h! beauteous night!	(Trio),	Messrs. Wilson, Phillips, and Durnset.
...h! never breathe now we are parted,	(Duet),	Miss Betts and Mr. Wilson

PIANO-FORTE.

...rranged for two performers, by Rimbault.
...rranged for two performers, by C. Czerny.
...ree books.—The favourite Waltz,
...of Lestocq, by S. F. Rimbault.
...de Ballet, arranged by S. T. Rosenberg.
...Galop, arranged by Henri Herz.
...ons on the Rondo, by F. Hünten.
...ns by C. Czerny.—Six Airs, by Adam.
...ed as an easy Rondo, by Rosenberg.
... Waltz, arranged by Rosenberg.
The Conspirators' chorus, with variations, by C. Czerny.
Melange, containing the favourite Airs, by F. Kalkbrenner.
Love will play the leading part, with variations, by C. Czerny.
Two sets of Quadrilles, by J. Weippert.

HARP.

The Galop, arranged by N. C. Bochsa.
March de Lestocq, containing the favourite subjects, by Do.
...ndo Melange, introducing a Ballad, "Pretty little Muscovite," by Do.
"The ...mile of my love," and the Waltz, by Do.
Variations on the favourite Air, Russe, by Do.

HARP AND PIANO-FORTE.

WITH FLUTE AND VIOLONCELLO ACCOMPANIMENTS, AD LIBITUM.

The Overture, arranged by N. C. Bochsa.
Select Airs, in two books, by N. C. Bochsa.
The Waltz and Galop, by N. C. Bochsa.

FLUTE.

The favourite Airs, arranged by C. H. Mueller, in two books.
The celebrated Galop, arranged for two Flutes.

ORCHESTRA AND MILITARY BAND.

Overture, for an Orchestra. Ditto for a Military Band, by G. Godfree.
The Airs for a Military Band, in two books, by Berr.

MASANIELLO.

COMPOSED BY AUBER.

Performed at the Theatres Royal Drury Lane and Covent Garden.

VOCAL.

...morn breaks		Sung by Mr. Braham.
...wherefore weep		—— Mr. Braham.
...ll, guardian Saints.	Hymn, for four voices.	

PIANO-FORTE.

Overture, arranged for the Piano-forte, by J. F. Burrowes.
Ditto, ditto for two performers, by J. F. Burrowes.
..., arranged in four books, with Flute accompaniment, by J. F. Burrowes.
...Market Chorus, Barcarole, Choeur des Pescheurs, by J. F. Burrowes.
The March, arranged by Chaulieu.
Rondo on the Barcarole, arranged by Chaulieu.
A Divertimento, by Kiallmark.
Rondo, by Meves.
...ree Airs de Ballet, by Henri Herz:—No. 1. La Guarache.—No. 2. La Bolero.—No. 3. La Tarantella.
Rondo Capriccio, on the Barcarole, by Henri Herz.
A set of Quadrilles, arranged by T. Valentine.

HARP.

Airs, for the Harp, in three books, arranged by N. C. Bochsa.

HARP AND PIANO-FORTE.

Performed at the Theatres Royal Drury Lane and Covent Garden.

VOCAL.

When time hath bereft thee.		Sung by Mr. H. Phillips.
The Masquerade Song		—— Miss Shirreff.
I love her, how I love her!		—— Mr Templeton.
Answer, mighty Sorceress		—— Mr. Wilson.
Peace within the grave		—— Miss Inverarity.
Monarch of Hell		—— Mrs. Fitzwilliam.
Love, I abjure thee		—— Mr. Templeton.
To read the stars pretending		—— Miss Shirreff.
The invitation to the ball		—— Miss Shirreff.

With a Lithographic Portrait of Miss Shirreff, in the character of the Page.
Oh, Gustavus, noble master- (Duet.) Messrs. Phillips and Templeton
Long life to the King. (Glee, for three voices.) The celebrated Finale to the first act.

PIANO-FORTE.

The Overture.——Ditto, arranged for two performers
A selection of the most favourite Airs, arranged with an accompaniment for the Flute, *(ad lib.)* by J. F. Burrowes.
Three favourite Airs de Ballet;—No. 1 L'Allemande.—No. 2. L'Anglaise. No. 3. La Folie. Arranged by Henri Herz.
The celebrated Galop, arranged by Henri Herz.
The Masquerade Song, arranged by Rosenberg.
Brilliant variations on a popular theme, by Francois Hünten.
The Galop, arranged as a facile Rondo, by S. T. Rosenberg.
Melange, on the most favourite Airs. by A. Adam.
Melange, by Kalkbrenner.
The Galop, arranged by T. Valentine.
When time hath bereft thee, arranged as a Rondo, by Rosenberg.
The Galop, arranged by J. F. Burrowes.
The Masquerade Song, arranged by T. A. Rawlings.
Five sets of Quadrilles, performed by Weippert's band.

HARP.

The Galop, arranged by N. C. Bochsa.

HARP AND PIANO-FORTE.

Melange, by T. Labarre.
The Galop Allemande La Folie & a set of Quadrilles, arranged by W. H. Stell.

ORCHESTRA AND MILITARY BAND.

The Overture for a small Band.
Ditto, three Airs de Ballet and Galop, for a Military Band.

GUILLAUME TELL.

COMPOSED BY ROSSINI.

Performed at the King's Theatre, Covent Garden, and Drury Lane,

VOCAL.

Fair as a Bride.	(Chorus)	
The stream is softly flowing.	(Quartette)	
From the hills to the valley.	(Quartette and Chorus.)	
Beautiful War		Sung by Miss Shirreff.
Call her my Bride	(Duet)	Mr. Phillips and Mr. Sinclair
Where doth beauty	(Duet)	Miss Shirreff and Miss F. Healy
Glory to our father land	(Chorus)	
Souls of the brave	(Finale)	
Sweetly on the wings		Sung by Miss Shirreff.
When our Tyrol	(Trio)	Mr. Sinclair, Mr. Bedford, and Mr. H. Phillips.
O'er crag and stream	(Chorus.)	
Fast from the lake		Sung by Miss Shirreff.
Eternal Alps		—— Mr. H. Phillips.
The tramp of many feet advancing	(Finale)	Miss F. Healy, Mr. Sinclair, Mr. Phillips, and Mr. Bedford
Hush thy vain complaining	(Quartette)	Miss F. Healy, Mr. Sinclair. Mr. Bedford, and Mr. H. Phillips.
At close of day	(Duet)	Miss Shirreff and Miss F. Healy.
Strike for Tyrol		Sung by Miss Shirreff.
Hail to the House of Hapsburg	(Finale)	
Green hills of Tyrol		Miss Turpin, Miss Shirreff, &c.

PIANO-FORTE.

Overture, Ditto, arranged by J. F. Burrowes.
Ditto, arranged for two performers; by J. F. Burrowes.
Variations on the Grand opening Chorus, by Kuhlau.
Ditto on the Hunting Chorus, do.
Air, Tyrolien, arranged by J. F. Burrowes.
Taglioni Waltz, arranged by S. T. Rosenberg.
Select Airs, arranged as Duets, in four books, by J. F. Burrowes.
Tyrolien, arranged by T. Valentine. Variations on the March, by Chaulieu.
Variations on the Tyrolien, by Czerny. Rondoletto, arranged by Czerny.
Grand Variations, on a March, by Henri Herz.
Ditto ditto, as a Duet, by Henri Herz.
Brilliant variations on the Tyrolien, by Pixis.
Ditto, ditto, on the March, by Hunten.
The favourite March, arranged as a Duet, by Hunten.
Dove Vai ditto, by Hunten
Brilliant Variations on a favourite Air, by Payer.
Six Airs de Ballet, by Henri Herz:—No 1, La Valse Suisse. No. 2, La Contredanse. No. 3, La Tyrolene. No 4, La Valse Hongroise.
No. 5, Les Pas d' Archers. No. 6, La Pleasise.
Two sets of Quadrilles, and Three sets Galopades, arranged by Weippert.
Le Jeune, arranged by S. T. Rosenberg.
Ditto, as a Duet.

HARP.

Airs arranged for the Harp, by N. C. Bochsa; Books 1 and 2.

HARP AND PIANO-FORTE.

Overture, arranged by N. C. Bochsa.
Melange, containing the most favourite Airs, arranged by Bochsa.
The Galop, the Allemande, La Folie, and a set of Quadrilles, arranged by W. H. Stell.
Select Airs, with Flute and Violoncello accompaniments, in Four Books, by N. C. Bochsa.
Guarache, Bolero, and Tarantella, for Harp & Pianoforte, by N. C. Bochsa.
Overture, arranged for ditto, Flute and Violoncello accompaniments

FLUTE AND PIANO-FORTE.

The Galop, arranged by Sedlatzek.
Fantasia, for Piano and Flute, arranged by De Beriot and Osborne.

ORCHESTRA AND MILITARY BAND.

The Overture, arranged for a small band.
Ditto, for an Orchestra, three Airs de Ballet, & Galop, arranged for a Military Band.

FLUTE.

Beauties of Rossini, arranged by Nicholson.
Favourite Airs, arranged by Parry.
Select Airs, arranged as Duets, by Walckiers.

LE SERMENT.

COMPOSED BY AUBER.

Performed at the T. R. Covent Garden, under the title of "The Coiners."

VOCAL.

In Childhood's days		Sung by Miss Shirreff.
Dearest land that gave me birth		—— Mr. Wilson.
March forward to glory		—— Mr. Wilson.
Farewell, my only love	(Duet.)	Miss Shirreff and Mr. Wilson.
A life of toil and danger		—— Mr. H. Phillips.
Haste, love, to me		—— Mr. H. Phillips.

PIANO-FORTE.

The Overture.
Ditto, arranged for two performers, with Quartette accompaniments,

OR, THE GIPSEY GIRL OF NOTRE DAME.

Performed at the T. R. Covent Garden.

COMPOSED BY C. M. VON WEBER.

Arranged by G. H. Rodwell.

VOCAL.

Thro' valley and meadow		Sung by Miss Romer
Forget thee, dearest, never		—— Mr. Collins
Though far in rank above me	(Duet)	Miss Romer & Mr. Co
Might I dwell in golden palace		—— Miss Romer
Calmly I in death shall slumber		—— Miss Romer
The Trumpet calls		—— Mr. Collins
A round—a merry laughing round	(Glee)	

PIANO-FORTE.

The Overture.—Select Airs, arranged by D. Bruguier
Favourite Airs for two performers, arranged by D. Bruguier, in two
The Gipsey Dance and Waltz, arranged for two performers, by D. Br
Chorus and Finale, arranged for two performers, by D. Brugui

LE PHILTRE.

COMPOSED BY AUBER.

Performed at the T. R. Covent Garden, under the title of "The Love Ch

VOCAL.

Born on the banks		Sung by Miss Shirreff.
Coquetry is charming		—— Mrs. Wood.
Does he defy me	(Trio.)	Mr. and Mrs. Wood, and Mr. H. Ph
Iseult, the Queen		—— Mrs. Wood.
Love shall ne'er	(Duet.)	—— Mr. and Mrs. Wo
I'm noble, your lovely	(Duet)	—— Mr. Seguin & Mr.
Brave and gallant		—— Mr. H. Phillips.
Liquid Divine		—— Mr. Wood.
Well, 'tis true	(Duet)	—— Mr. and Mrs. Wo
If by fortune	(Duet.)	—— Messrs. Phillips &
Come, gather round		—— Mr. Seguin.

PIANO-FORTE.

The Overture.
Rondo, Brilliant, by Chaulieu
Grand March, as a Duet, by Henri Herz.
Favourite Airs, arranged by Latour, with (ad lib.) Flute accompanim

MILITARY BAND.

Select Airs, in Two Books.

THE LORD OF THE ISLES.

Performed at the T. R. Covent Garden.

COMPOSED BY C. H. RODWELL.

VOCAL.

My father's halls		Sung by Mr. Wilson, also Mr. C
Rest, warrior chief		—— Miss Turpin
The days of joy are gone		—— Miss Somerville
You deem me too stern		—— Mr. Collins
Raise the Cup		—— Mr. Wilson, also Mr. C
Ever thine	(Duet)	—— Miss Land and Mr. Wil
Revenge		—— Mr. Morley
Merrily while the deer		—— Mr. Morley
The Flower of Ellerslie		—— Mr. Wilson
The Bridal ring		—— Mr. Manvers
The soldier who died for his king		—— Mr. Wilson
Though roses wither		—— Miss Turpin
Forget not the sooner		—— Mr. Manvers
God of Love	(Scena)	—— Miss Turpin.

PIANO-FORTE.

The Overture, arranged for the Piano-forte.
Ditto, arranged for two performers.
Two sets of Quadrilles, arranged by J. Weippert.
The Airs, arranged by Rimbault.

MILITARY BAND.

The Overture, arranged for a Military Band.

The Score Parts are given gratis with the Ballads of "The Flowe Ellerslie," "The Bridal Ring," and "The Soldier who died for his Kin which, with the Overture, are nightly encored.

PAUL CLIFFORD.

Performed at the T. R. Covent Garden.

COMPOSED BY C. H. RODWELL AND BLEWITT.

VOCAL.

I saw him but once		Sung by Miss Turpin
Oh, for a cot by a silvery lake		—— Mr. Manvers
Phillis, have you seen my love		—— Miss Taylor
These men are all deceivers		—— Miss Turpin
Mother, give your boy a kiss		—— Mr. Collins
Oh! promise me by those bright eyes	(Duet)	Miss Taylor & Mr. Many
Why thus wildly throbs my bosom		—— Miss Turpin
The road! the road		—— Mr. Collins
I'll tell thee when we meet again	(Duet)	Miss Turpin and Mr. Coll

PIANO-FORTE.

The Overture.

A set of Quadrilles, arranged by Musard.

ARRANGED FOR THE PIANO-FORTE

(With Flute accompaniments ad lib.)

Mozart's	Il Don Giovanni,	3 books, arranged by Burrowes
——	Tancredi	4 ditto ——
——	Semiramide	3 ditto ——
——	Il Barbiere	4 ditto ——
——	Otello	2 ditto ——
——	Zelmira	3 ditto ——
Meyerbeer's	Il Crociato	4 ditto ——
Boildieu's	La Dame Blanche	3 ditto ——
Auber's	Masaniello	4 ditto ——
Bishop's	Aladdin	3 ditto ——
Rossini's	La Schiava	1 ditto ——
Winter's	Il Fuoroscitti	4 ditto ——
Mozart's	Il Seraglio	2 ditto ——
Auber's	Gustavus the Third	1 ditto ——
Rossini's	Maometto Secondo, or the Siege of Corinth	
——	Guillaume Tell	4 ditto ——
Spohr's	Azor and Zemira	2 ditto ——
Rossini's	Aureliano in Palmira	1 ditto ——
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——	Il Turco in Italia	2 ditto ——
Weber's	Quasinodo	2 ditto ——
Rossini's	Ricciardo e Zoraide	3 ditto ——
Weber's	Der Freischütz	4 ditto ——
Meyer's	Medea	2 ditto Dumon.
Auber's	Bronze Horse	3 ditto Rosenberg.
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——	Le Philtre	2 ditto ——

Mozart's Il Don Giovanni, 3 books, Piano-forte, Flute & Violoncello, ad

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THE LIGHT OF OTHER DAYS.

Ballad,

Sung by

Mr. H. Phillips.

In the Grand Opera

THE MAID OF ARTOIS;

Performed at the

Theatre Royal Drury Lane.

The Words by

Alfred Bunn, Esq.re

The Music by

M. W. BALFE.

Ent. Sta. Hall.

Price 2s/

LONDON,

Published by **CRAMER, ADDISON & BEALE,** *201, Regent Street,*

and 67, Conduit Street.

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From the collections of Sydney Living Museums / Historic Houses Trust of NSW

THE LIGHT OF OTHER DAYS.

M. W. Balfe.

MARQUIS.

PIANO-FORTE.

Andante Cantabile. Con grand Espressione.

Cornetta.

p dolce

pp

Marcato.

a piacere.

Cadenza.

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The light of other days is fa - - - - ded, And

p

all their glo - ries past, For grief with heavy wing hath

sha - - - - ded The hopes too bright to last; The

world which morning's mantle cloud - - - ed, Shines forth with pu - - rer

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rays; But the heart ne'er feels, in sorrow shroud - - ed, The

pp

Colla Parte.

light of o - - ther days. But the heart ne'er feels, in sorrow

shroud - - - - - - ed, The light of o - - - ther days.

pp dolce

The

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leaf which Autumn tempests wi _ _ ther, The birds which then take

wing, When win _ _ _ _ ter's winds are past come

hi _ _ _ _ ther, To wel _ _ come back the Spring; The

ve _ _ _ ry I _ vy on the ru _ _ _ _ in, In Gloom full life dis _

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- plays ; But the heart a-lone sees no re - new - - - ing, The

Colla Parte. *pp*

light of o - - ther days. But the heart a-lone sees no re -

- new - - - - - - ing, The light of o - - - ther days.

pp dolce

p

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SOFT SLEEP THE MOONBEAMS,

For Two Voices,

Composed by

MOZART.

The Poetry

Written & Dedicated to his Friend

PIO CIANCHETTINI,

BY

Cha.s Shannon, Esq.r

Ent. Sta. Hall. *Price 1/6.*

London Printed by Preston, 71, Dean Street, Soho. (late of the Strand.)

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Soft sleep the moon_beams on Avon's bil_lows Light_ly the night-breeze sighs thro' the

Soft sleep the moon_beams on Avon's bil_lows Light_ly the night-breeze sighs thro' the

wil_lows Now closing flow_ers weep dewy show_ers And myrtle bow_ers _ _

wil_lows Now closing flow_ers weep dewy show_ers And myrtle bow_ers _ _

_ _ fresh sweets ex_ _hale _ _ and myrtle bow_ers _ _ _fresh sweets ex_hale.

_ _ fresh sweets ex_ _hale _ _ and myrtle bow_ers _ _ _fresh sweets ex_hale.

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By the pale glow-worms light sparkling like Em'rald bright gay trips each Fairy sprite

By the pale glow-worms light sparkling like Em'rald bright gay trips each Fairy sprite

gay trips each Fairy sprite in moon light vale Come then my Syl - via - - come seek the

gay trips each Fairy sprite in moon light vale Come then my Syl - via - - come seek the

dol.

grove This is the sweet hour of si - lence and love.

grove This is the sweet hour of si - lence and love.

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Come where with woodbines ro_ _ ses are wreathing And creeping Jasmines o_dours are

Come where with woodbines ro_ _ ses are wreathing And creeping Jasmines o_dours are

breathing In that lone bow_er at Eve's soft hour Love, gentle Pow_er _ _

, breathing In that lone bow_er at Eve's soft hour Love, gentle Pow_er _ _

_ _ in ambush lies Love gentle Pow_er_ _ _ in ambush lies There the fond

_ _ in ambush lies Love gentle Pow_er_ _ _ in ambush lies There the fond

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Shepherd swain whisp'ring his bosom's pain No longer breathes in vain no longer

Shepherd swain whisp'ring his bosom's pain No longer breathes in vain no longer

breathes in vain passions warm sighs Come then my Syl _ _ via _ _ _ come seek the

breathes in vain passions warm sighs Come then my Syl _ _ via _ _ _ come seek the

grove come to the sweet bow'r of si _ lence and love.

grove come to the sweet bow'r of si _ lence and love.

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From the collections of Sydney Living Museums / Historic Houses Trust of NSW

AN ARABIAN BALLAD,

"Ah! bright is the blush on the cheek of the Morning."

FOR THE

Voice & Piano Forte,

Sung with the greatest applause

BY

Mr. Sapio,

To whom it is respectfully Inscribed

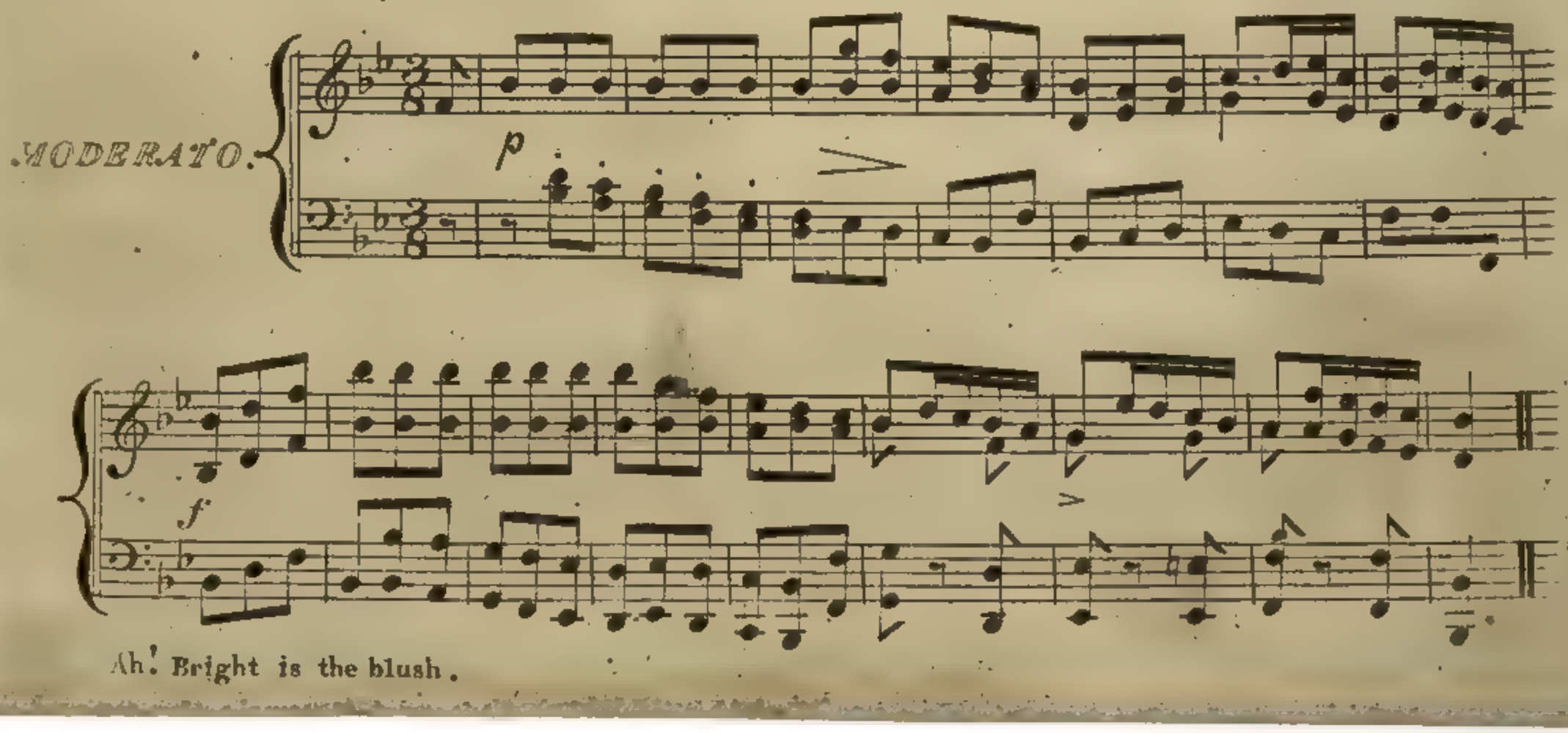
BY

JOHN PARRY.

Pr. 1/6

LONDON

Printed by Goulding D'Almaine & Co. 20, Soho Square & to be had at 7, Westmorland Street Dublin.



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The Words partly taken from Miss L.S. Temple's Poems.

Ah! Bright is the blush on the cheek of the morning, Be=hold! how its

Cres:

presence en = li= =vens the sky! But pale are its hues to the

lustre a = dorning, The con=quering glance of my Amo=rets eye How

soft are the gales o'er the hills that are sighing, Thro' plains of A= =rabia they

Cres:

scatter their spice, And _ _ _ _ swee are the notes of the birds round us

Ah! Bright is the blush.

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Cres:

flying; But sweeter the tones of my A= =moret's voice! Oh! sweeter the

ad lib:

tones of _ _ my A = mo = ret's voice.

2.d VERSE.

Oh! Lovely the Roses in woodlands re = tiring, That shed thro' the

Cres:

foliage their modest per = fume, Yet poor are their odours, and vain their as=

= pi = ring, To ri = val the [illegible]se of my A= =moret's bloom! As

Ah! Bright is the Blush.

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blithe as the Lark in the morning high soaring, She

ca = rols her dit = ties un = conscious of care, Then _ _ _ _ _ _ _

Cres:

blame me not rashly for warmly a = = doring, A Creature so lovely so

faithful, so fair. A Creature so lovely so _ _ _ _ _ faithful so

ad lib:

fair.

PRINTED BY GOULDING SOHO SQ LONDON

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Wandering Savoyard.

Sung by

Miss Stephens.

in the Musical Play of

THE DUKE OF SAVOY.

as Performed at the

Theatre Royal Covent Garden.

Composed by

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden

Pr. 1/6 _

Ent. Sta. Hall,

London, Printed by Goulding, D'Almaine, Potter & Co. 20, Soho Sq. & to be had of J. Westmorland St. Dublin

ALLEGRETTO

MODERATO

♩ = 58.

ff

pp

ff

(Ninette)

espres:

To a distant clime a distant clime repairing, With him I dearly dearly love;

pp

* Original Key. C. Minor.

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scherzoso

Though still of wealth of wealth despairing, We'll cheerly cheerly gai = ly rove!

cres

We'll cheerly cheer = = ly gai = ly rove! And sing and play our na = tive lay.

pp cres mf pp f

Our native lay, Begging stranger's kind re = = gard! "Pity lend

pp ppp

Ah! befriend A poor wand'ring Savoyard!" Pity lend, Ah! befriend! Pity lend,

cres un poco

Ah! befriend A poor wand'ring Savoyard a Savoyard! A poor wand'ring Savoyard a Savoy=

pp dol

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Largo, Tempo 1mo

cres

ff

= ard A poor wand'ring Savoy = = ard!"

f p cres mf cres f ff

2d. Bono

con espres:

O'er yonder Alpine yonder Alpine high Land,

pp

We'll pass to France to France and Spain; Our Home, our Home in that bright

Island, Where Peace and Freedom and Freedom reign, where peace and free= =dom

cres pp cres

scherzoso

free = = = = dom reign! And sing and play Our native lay. Our

f pp f

Wandering Savoyard.

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calando

na=tive lay, Begging Stranger's kind re=gard - "Pity lend, Ah! befriend a

ppp

poor wand'ring Savoyard." "Pity lend Ah! befriend! Pity lend, Ah! befriend a

cres un poco

Largo

poor wand'ring Savoyard a Savoyard; A poor wand'ring Savoyard a Savoyard! A

pp dol

f

Tempo 1mo

cres

ff

poor wandring Savoy = ard!"

p cres mf cres f ff

Wandering Savoyard

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Hart's

RORY O MORE QUADRILLES,

Arranged from

Mr. LOVER'S FAVORITE SONGS,

Molly Carew. When and Where.

The Blarney. True love can ne'er forget.

&c. AND

RORY O MORE.

for the

Piano Forte or Harp

As Danced at the

NOBILITY'S BALLS,

Dedicated to her Grace.

The Duchess of Leinster.

BY

CHARLES HART.

Ent. Sta. Hall

Pr 3/6

Published at F. Ellard's Music Saloon,

George Street.

Sydney.

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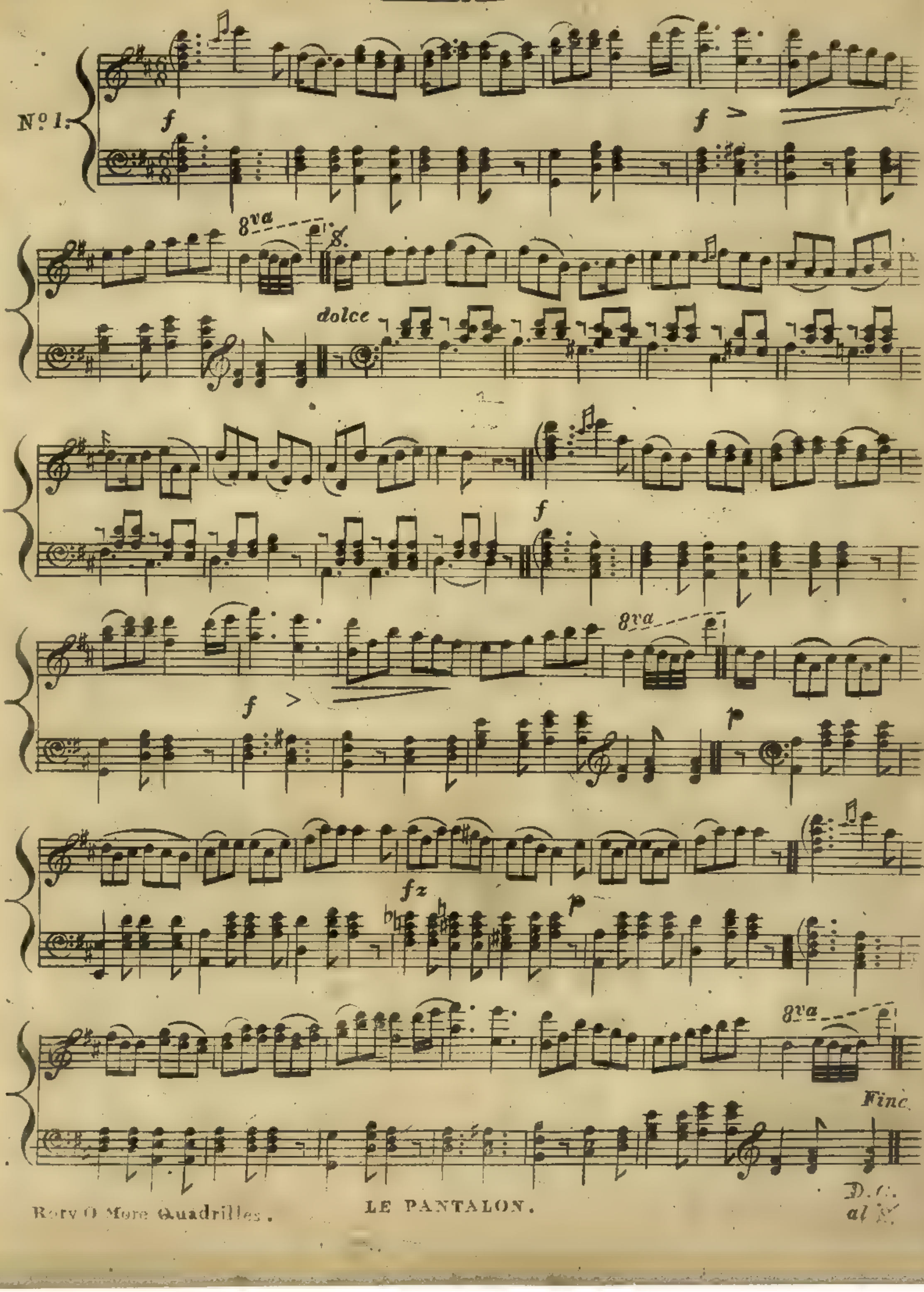

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

THE BLARNEY.

No. 2.

8va

8va

8va

D.C. al ℵ.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Leggiero

No. 3.

8.

ff

Fine

f

p

Cres

D. al 8.

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TRUE LOVE CAN NE'ER FORGET.

8va

No. 4.

dolce

f con energia

dim

8va

dolce

D.C al 8.

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8va

No 5.

Fine ff

8va

mf

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

loco

dolce

8va

D.C. al ℵ.

Last time D.C. to ⊕

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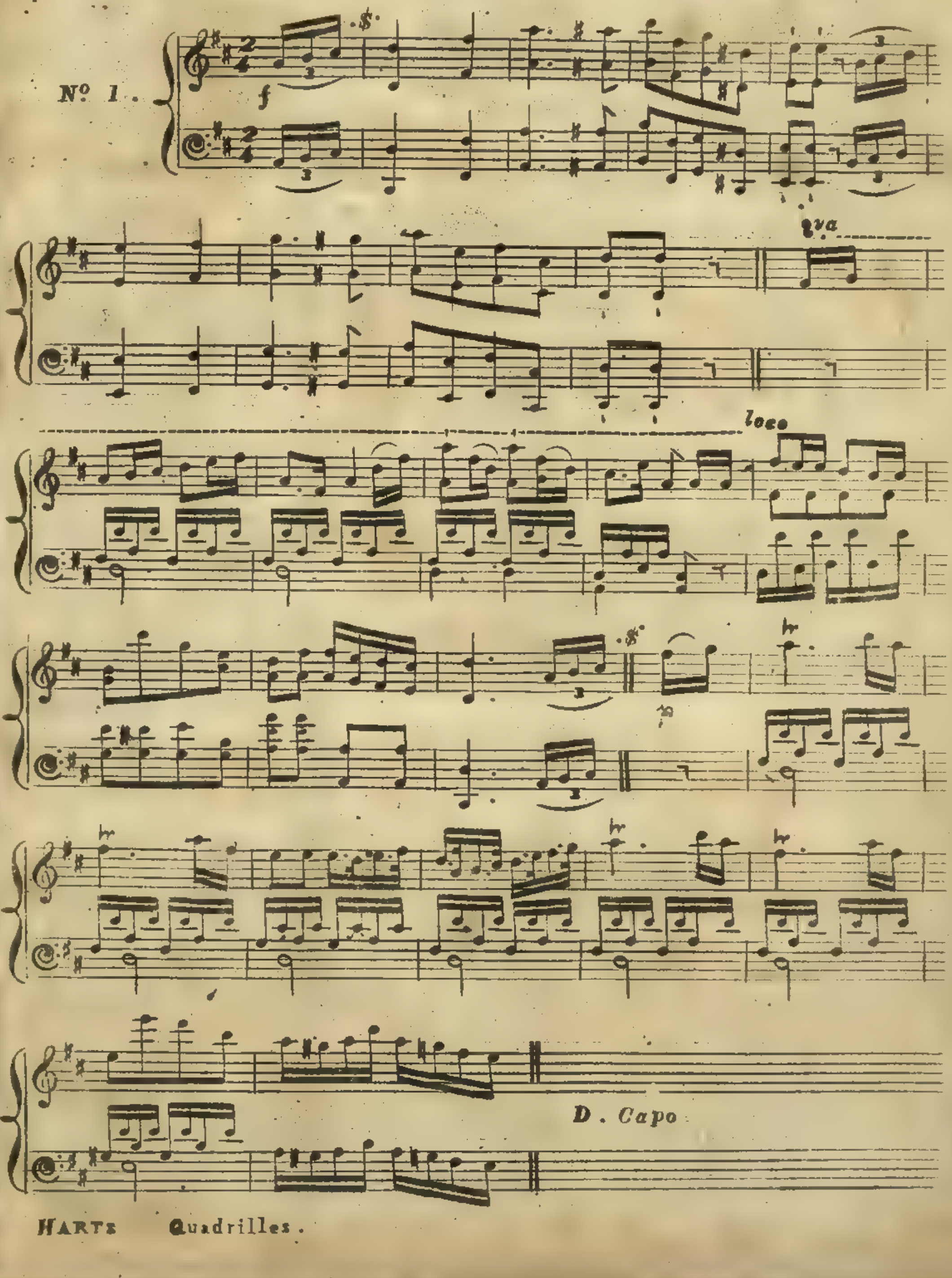
LA LOUISA.

No. 1.



HARTS Quadrilles.

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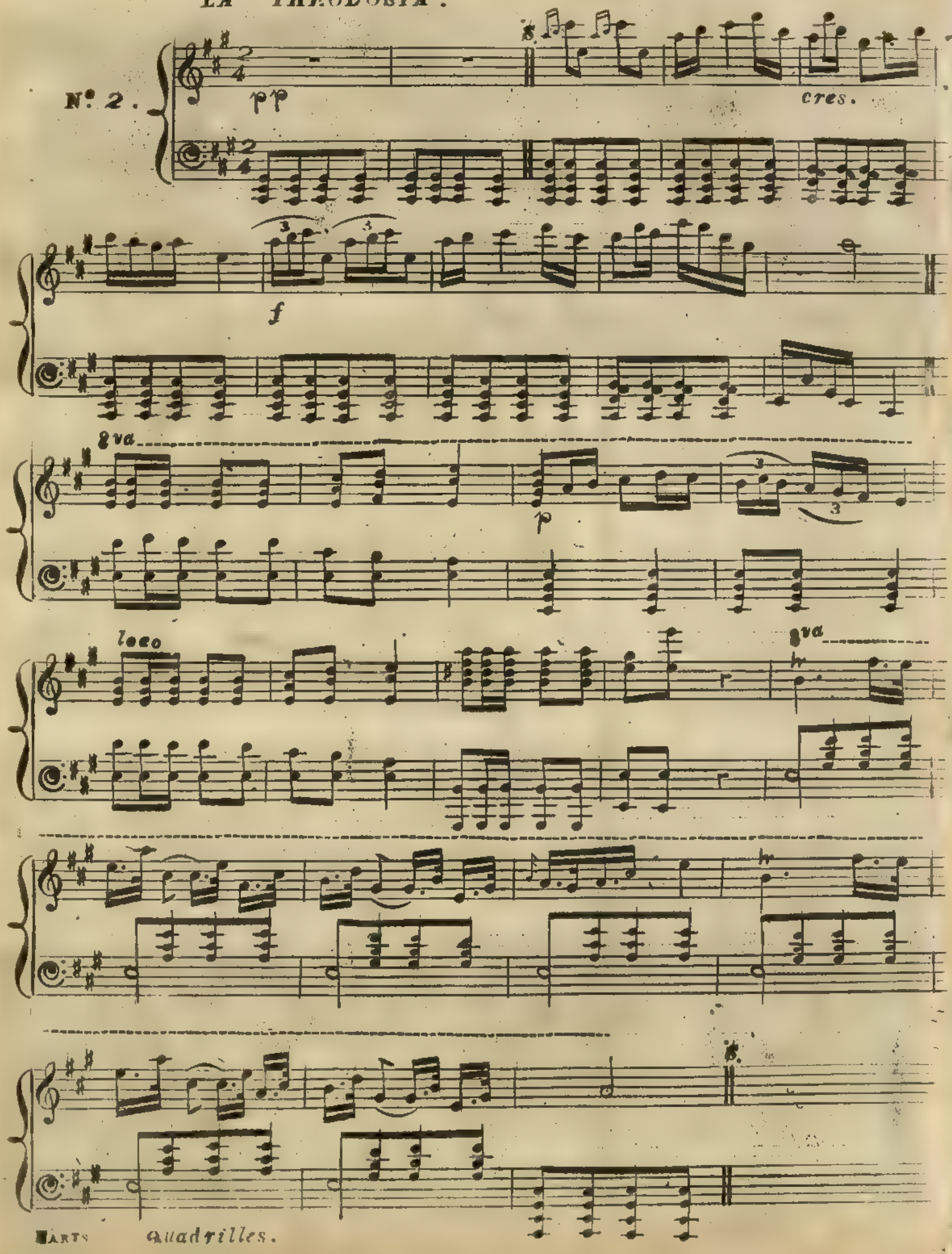
LA THEODOSIA.

No. 2.



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No. 3.

8va

loco.

f

dim.

cres. f Ralentº

hr

D. C.

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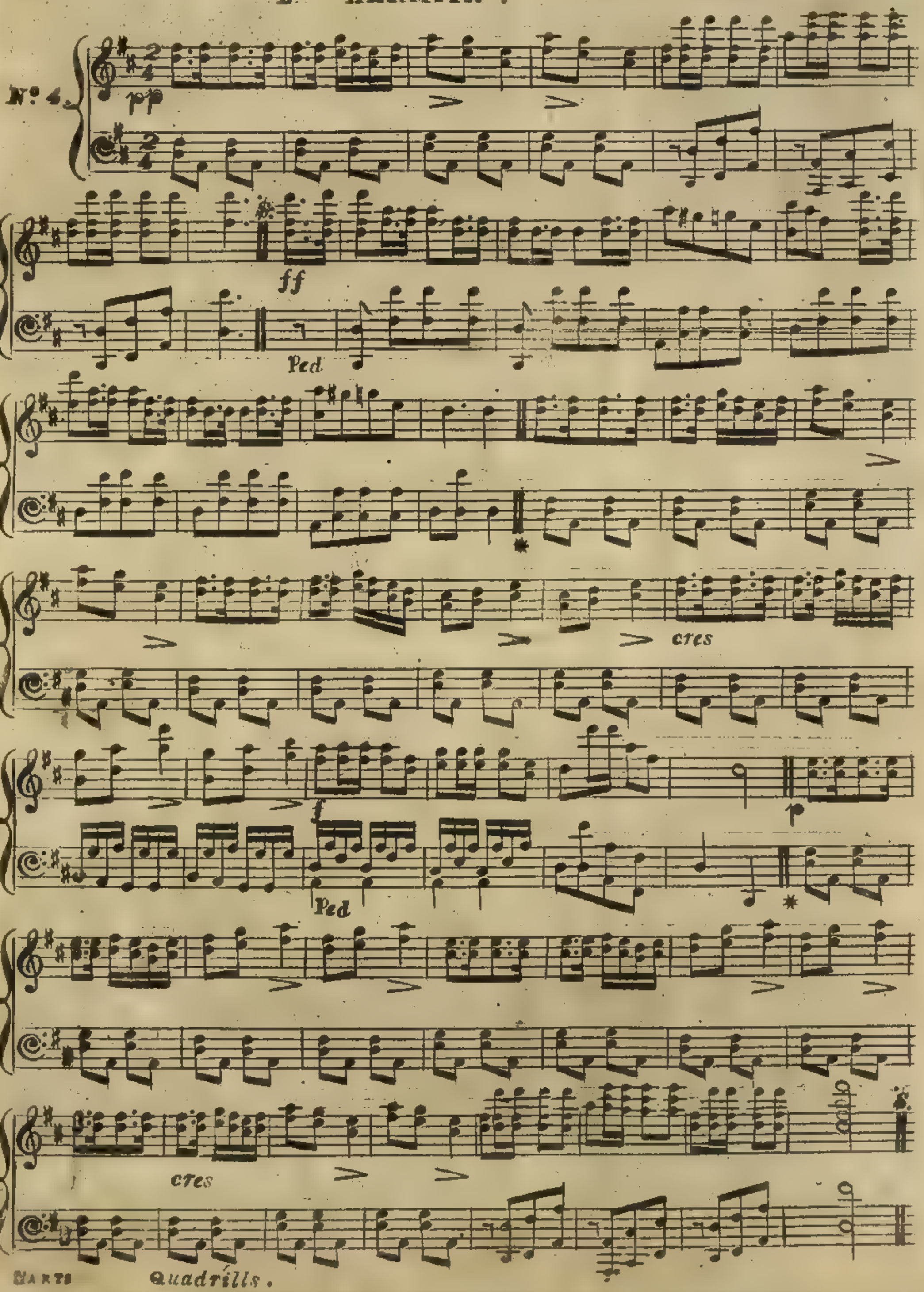

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

N°5

pp

f

Ped

p

*

f

pp

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From the collections of Sydney Living Museums / Historic Houses Trust of NSW

LEICHHARDT'S GRAVE;

AN

ELEGIAC ODE,

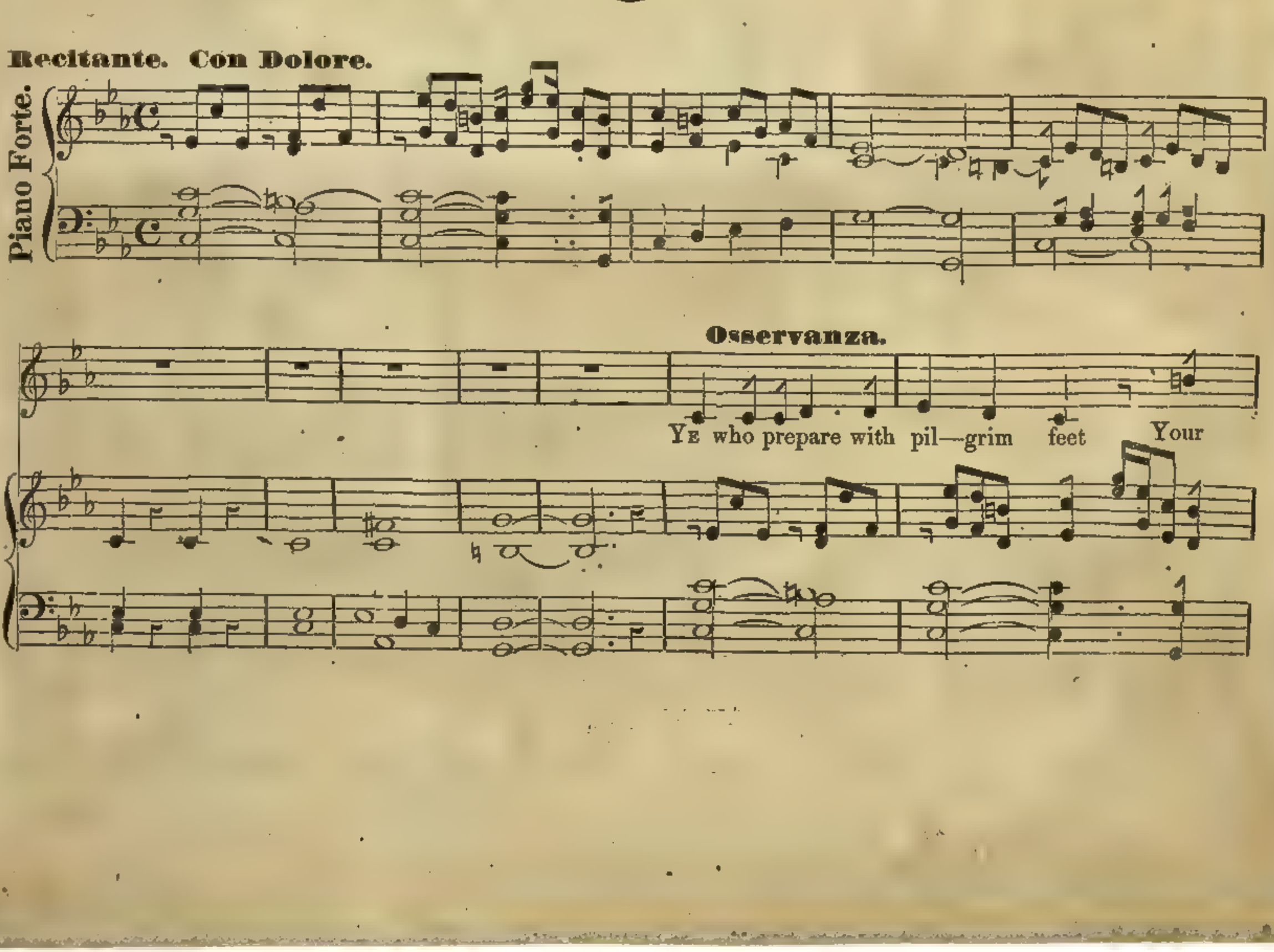
On the scarcely doubtful fate of the amiable and talented Naturalist—LEICHHARDT—whose life there is too much reason to fear has been sacrificed in the cause of Science, whilst endeavouring to effect an overland route to

PORT ESSINGTON.

Poet---Robert Lynd, Esq. **Composer---I. Nathan, Esq.**

ENTERED AT STATIONERS' HALL. 1845. PRICE—TWO SHILLINGS.

Published by W. BAKER, Hibernian Press, King-st. East, Sydney; and by FALKNER, 3, Old Bond-st., London.



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long and doubtful path to wend, If whitening on the waste ye meet The relics of my mur--der'd

friend, His bones with rev'rence ye shall bear To where some mountain streamlet flows ;

Andantino Grazioso

There, by its mossy bank, pre-pare The pillow of his long re-pose. It shall be by a

stream, whose tides Are drank by birds of ev'------ry wing ; Where ev'—ry love lier

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flower a----bides The ear----liest wak'ning touch of spring---------- O meet that he (who

so ca-rest All beau--teous Nature's va--ried charms)That he her martyr'd son should

LAMENTEVOLE.

rest With-in his mother's fondest arms!

When ye have made his

LEGATO.

MARCATO.

narrow bed, And laid the good man's ashes there, Ye shall kneel down a—round the dead, And

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wait upon your God in prayer. What tho' no rev'rend man be near No anthem pour its solemn breath, No

Legato Organo.

ho--ly walls invest his bier With all the hallow'd pomp of death! Yet humble minds shall

find the grace, Devoutly bow'd upon the sod, To call that blessing round the place Which consecrates the soil to

God. And ye the wilderness shall tell How faithful to the hopes of men The Mighty Power he serv'd so

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Legatissimo Gustoso.

well, Shall breathe upon his bones a—gain. When ye your gracious task have done, Heap not the rock

bove his dust, The An-gel of the Lord alone Shall guard the ashes of the just. But ye shall heed with pi--ous

care, The mem'ry of that spot to keep; And note the marks that guide me where My virtuous friend is laid to sleep—is

Allegro, non tanto. *Con expressione.*

laid to sleep. For oh, bethink in other times, (And be those happier times at hand,) When

Staccato

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Animato.

science, like the smile of God, Comes bright'ning o'er that weary land. How will her pilgrims hail the

power, Beneath the drooping myall's gloom. When science, like the smile of God, Comes bright'ning o'er the weary

Lachrimoso.

land. How will her pilgrims hail the pow'r, Beneath the drooping myall's gloom, To sit at eve, and mourn an

Rallentando. Perdendosi.

hour, And pluck a leaf on Leichhardt's tomb, on Leichhardt's tomb on Leichhardt's tomb on Leichhardt's tomb!

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W. F. Bradshaw
Antique Dealer
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